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Vol. III

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I. Finishing the races

Role-playing a human being is not, in relative terms, a very difficult thing to do. The principal and most obvious reason for this is that we *are* human beings. So, your human cleric character could be played to act pretty much like *you* would act if you were a cleric.

But if you want to play an elven magic-user or a halfling thief, you've got to be able to take a giant step back, away from "yourself," and look at the world through a set of not-human eyes. You've got to have a different point of view. And that's what this section of this anthology is all about.

Roger and Georgia Moore, who have been involved in ADVANCED DUNGEONS & DRAGONS® campaigns for longer than yours truly has been editing DRAGON® Magazine, assembled a series of "point of view" articles that appeared during the winter and spring of 1982. As we like to say about all the articles and features we publish, the information is just as good and as usable today as when it was originally printed. Even those who don't agree with all of the general statements about the various races have still told us how much they enjoyed having the non-human pantheons expanded with the "gods" section of each presentation. We hope you'll enjoy these articles — but even if you don't, try to keep an open mind. After all, we're only human. . . .

The DWARVEN point of view

by Roger Moore

As AD&D™ players know, the dwarves are a human-like race, standing about 4 feet in height but weighing as much as 150 pounds or so due to their broad build and musculature. Most people also know that dwarves prefer living underground in caverns and mines, they value gold highly, and they have beards (female dwarves are also said to be bearded). Their use of axes and hammers as weapons and their hatred of orcs and giants is also familiar. However, this limited amount of information is the extent of most people's awareness and knowledge of dwarves.

Scattered throughout the AD&D books and a number of other sources are other bits of information regarding this poorly understood race — information that may mean little in itself, but when put together presents in some detail an interesting portrait of a distinctly different race, one that does not share our human values and feelings on the topics of life and living. Much of the difficulty in getting to understand dwarves is due directly to their habit of separation from the affairs of other races. The dwarves are very much a race apart.

One of the most striking features of dwarven society is the inequality in numbers of males vs. females. Two out of three dwarves are male at birth, and this ratio continues to hold true as dwarves get older. The effect this has upon them reaches into nearly every aspect of their lives. Most male dwarves do not marry, but instead devote their lives to careers as craftsmen, miners, adventurers, and so forth.

Dwarves who do enter into marriage become exceedingly jealous and possessive of their partners, restricting the freedom each has in exchange for a life of devotion to each other and their children. Yet, though roughly half of all male dwarves are destined to go through life as bachelors, they do not appear overly sad or frustrated. Their careers fill their daily lives as completely as would the presence of a wife, and appear to give them much the same satisfaction (particularly in the metal-working and jeweler crafts, for reasons to be given later).

How would a human society cope with an excess of males such as this? History reveals that at times such as this, human societies generally turn to warfare or extreme violence in order to bring the sexual imbalance back to normal. For dwarvenkind, however, a male-to-female ratio of 2 to 1 is normal.

Some dwarves, male and female alike, would not marry even if they had the chance, so immersed are they in their work. The greatest heroes and heroines of dwarvenkind have almost always been single, as marriage means the end of any outside occupations, *especially* adventuring. For a married dwarf to adventure or otherwise spend a lot of time out of the home is seen as a shirking of responsibilities and a disgraceful insult to the other partner of the lowest order, in effect saying that the partner (be it he or she) is not worthy of the other's affections. Much of this feeling is caused and reinforced by the basically lawful good nature of the dwarven fold.

By and large, dwarves are seen as possessive, single-minded, perhaps having a narrow range of interests, yet throwing all their energies into the seeking of their goals. Dwarves are clannish, more so than most other races, and few make a habit of spending a lot of time among the company of non-dwarves for long periods of time.

A strong streak of materialism is present in the dwarven character, and they are sometimes notoriously jealous of what they own. Dwarves tend to hoard their wealth, spending money only to make more money, and are very watchful of thieves, real and suspected. In dwarven society, there is only one penalty for pickpockets and burglars, and that is death — unless, of course, the thief is working *for* the dwarves against someone else.



From issue #58, February 1982

Many dwarves are rather vengeful, and remember slights or insults long after they have ceased to matter to anyone else. They may well take opportunities to redress the situation when their enemies have been lulled into complacency. Little wonder that other races sometimes distrust dwarves more than they do goblins. Who knows, they ask, what a dwarf is really thinking of you?

In the estimation of other intelligent races, dwarves are humorless, "dour and taciturn" (as the DMG puts it), and loveless except for a lust for more and more gold. Such is not true; there is much joy in a dwarf's life in such things as the birth of a child, the crafting of a beautiful jewel, or the forging and finishing of a great suit of armor or a matchless weapon.

Yet, it *is* true that for the most part, the life of a typical dwarf is fraught with ceaseless toil and labor; the dwarves' work ethic makes the human conception of the same concept appear lackadaisical. They pay a price for this drive, in terms of the many lines that fill their faces as they age. This price, however, is seen as a badge of honor among dwarves, and adds in some sense to their satisfaction with themselves. Other races don't always see it this way (especially the elves, who would be sorely distressed to have to live such serious and hard-working lives). Those few who do admire the dwarves and uphold their achievements publicly will come to win their cautious gratitude, and in time may be counted in some manner as an "honorary dwarf" if they continue to actively support and champion dwarven causes.

Interestingly enough, there is some element of humor in the dwarven character, of a nature particular to themselves. Whenever dwarves have been responsible for the rescuing of persons of other races, there is inevitably some jesting and joshing to the effect that the victims wouldn't have had to be rescued if they'd been dwarves, or that the dwarves fail to understand what was so awful about the situation (regardless of how bad it was). Though two demons, a dragon, and an entire tribe or orcs might be slain in the

conquest, and the dwarves might be immensely proud among themselves, they may put on a casual front to other races, and would appear to treat the whole episode as a light romp in the afternoon sun.

With all this in mind, one understands how dwarves on the whole have such low charisma when interacting with other races. Yet, on the positive side, dwarves possess a powerful tenacity, driving on when others have given up and left the race. Legends and tales abound of dwarves who dared the greatest obstacles and dangers in reaching for their goals, either to emerge victorious or end up destroyed. A thing is either done or it is not, and there is no halfway about it. Dedication like this can often make the difference between success and failure for adventuring parties. Such an attitude can prove to be a great morale boost for groups of adventurers, particularly lawful good ones. How could one avoid winning, with a dwarf on one's side?

The natural tendency to suspicion in the dwarven nature has saved enterprises from disaster, much more often than it has led to the missing of a good opportunity. Dwarves take a great interest — greater than most other peoples can willingly muster — in seeing that the party and its valuables are secure from loss.

Dwarves abhor slavery and all forms of involuntary servitude; they never practice it among their own kind or against other races. Foes are either made to leave the area, coexist peacefully if they elect to stay, or else are slain. Those who make a practice of enslaving dwarves run the gravest risks; other dwarves who find this out will lay aside all differences to unite and destroy them, in a fairly short time, if at all possible.

Dwarves are one of the toughest of races, perhaps the most so. Poisonous substances don't affect them as much as they do other races that are affected. Dwarves do not use any magical spells, but this has proved to be a saving grace at times — such as when cursed rings fail to function when worn, giving them a chance of recognizing the cursed enchantments. Magical spells and magical effects of other sorts may be more strongly resisted by dwarves because of their non-magical natures. Their strength is also considerable and in battle serves to offset their short height. Though dwarves are not as agile as other races, this doesn't appear to affect them greatly in any way.

Earlier it was said that dwarves are a race apart. Indeed, they were created that way. The god Moradin, the Father of the Dwarves, is said to have fashioned them secretly of iron and mithral, in a forge in the fires at the heart of the world. No other god suspected what was happening, it is told, and when dwarves appeared in the world the event was cause for great surprise among the other deities. Being a solitary god himself, it may be guessed that Moradin preferred it this way.

Moradin was able, through his skills, to give souls to the dwarves when he breathed upon them at their creation (also cooling them as they were taken from the furnace). This sets the dwarves in a group, along with humans, gnomes, and halflings, of beings with souls instead of spirits (see the DEITIES & DEMIGODS™ Cyclopedia for clarification of these terms).

Because they are built from the substance of the earth itself, dwarves feel a strong affinity for the lands that lie under the ground, and they base their lives on working with the earth's resources.

One is struck, in the study of dwarven theology, by the relationship between procreation and metalcraft; perhaps more than one dwarven smith has looked upon a finished piece of work and felt as if he'd breathed life into the metal and given it a soul of sorts, as Moradin did so long ago. Some of the most popular dwarven-told tales concern an ancient smith who was able to do exactly that, somehow investing his creations with a life of their own. The story ends similarly to the Greek tale of Pygmalion and Galatea, with the smith fashioning a female dwarf from the most precious of metals and having her come to life. Thereafter, of course, they were married and he ceased to bother with his crafts, being now content.

Moradin is a proud and possessive god, who owns a hammer and armor that cannot be stolen or used by any other deity in the universe. It is clear that a part of him lives on in all dwarves. The emphasis on materialism is difficult for dwarves to rid themselves of. They feel that if they want a thing they must have it before them, be it a person, object, or experience. Fond memories do not suffice, and sometimes only serve to psychologically torture the dwarf, because he or she may be physically unable to obtain the thing again. Either a dwarf has something, or he (or she) does not.

Lust for treasure motivates dwarven thieves more so than it does thieves of other races; little do dwarves care what was done to get the item. Because of the unequivocal penalties for stealing from other dwarves, dwarven thieves base most of their livelihood on stealing from other races (thereby worsening already touchy relationships). The knowledge that dwarves go through life only once (souls cannot be "recycled" as spirits can be) may also fuel the desire to get all one can out of life before one goes. (Or, as an infamous dwarven thief once put it, "Ya gotta reach for all the gusto ya can.")

When a dwarf dies, it is considered a dishonor for the body to go unburied. Dwarven communities bury their dead in great stone vaults after ceremonial cremation, symbolically returning the body to the Forge of Moradin and then to the earth, while the soul is freed to make its journey to the outer planes. The burial of weapons, armor, and magical items with the ashes, as well as gold and jewelry, is not common and is done only for dwarves of great importance.

The long-standing rivalry between dwarves and orcs, goblins, and giants, reflected in the combat skills dwarves have against these types and races of creatures, doubtless points to older rivalries between Moradin and the gods of those non-human creatures.

An investigation of theology reveals that hill giants are probably the greatest traditional dwarven enemies. For use against these huge folk, the clerics of Moradin may manufacture *+3 Dwarven Thrower* war hammers, something no other race can make.

In the DMG (p. 16) there is a comment to the effect that dwarves are more "forward" in their behavior toward females without beards, since dwarven women tend to be bearded too. This author would like to suggest that this statement be disregarded. It was not clear whether dwarven females or females of other races are being referred to, and in any case dwarves are not at all prone to mate with others outside their race. Those persons who have had the audacity to ask dwarves whether they like bearded or unbearded women best have usually been given stony stares — or, if the pollster is persistent and obnoxious enough, a first-hand demonstration of the high quality of the dwarven-made battleaxe and the skill with which one can be wielded. Such information was not meant to be spread about indiscriminately. It may be conjectured that such matters are left to the personal preferences of each dwarf.

Two discrepancies appear in the various AD&D volumes concerning dwarves. Though dwarves may become psionic, Moradin is not; this may be accepted as the god's way of keeping his thoughts to himself, however. There is also the question of whether dwarven clerics (who must be fighters as well) can reach 7th or 8th level; this author strongly favors the idea that truly exceptional dwarven clerics may reach the 8th level of experience if they have a wisdom score of 18. Otherwise they can only become 7th-level clerics.

Information for this article was taken from the Players Handbook, the Monster Manual, the Dungeon Masters Guide, and the DEITIES & DEMIGODS Cyclopedia. Paul H. Kocher's book, *Master of Middle-Earth* (Ballantine Books, paperback), was also helpful, though it concerns J.R.R. Tolkien's version of dwarves and not the conception of them given in the AD&D rules.

Dungeon Masters may use this article to standardize the roles and personalities of dwarven NPC's in his or her campaign, and players may use this information in role-playing their characters if they like. This article is a set of guidelines for playing dwarven characters, and not a set of rules.

The gods of the dwarves

Clanggedin, Dumathoin, Abbathor, Vergadain, Berronar

One of the most powerful of all the non-human pantheons is that of the dwarven fold, and it well reflects their nature and beliefs as the human pantheons reflect that of their human worshippers. In describing the dwarven pantheon, several distinct differences are apparent between it and usual human religions.

All of the greater dwarven gods are at least twice as large as normal dwarves, ranging up to Moradin's 20-foot height. Though some human reviewers have said this is an indicator of an inferiority complex dwarves have about their height, this claim is patently ridiculous. More likely it reflects the dwarves' own sense of self-importance (perhaps a little exaggerated, from the human viewpoint). Dwarves refuse to see themselves as a "minor race," and indeed, there is much to support the view that the dwarves are one of the most powerful of all races (perhaps second only to humanity). Lesser dwarven gods are generally shorter than the greater gods; demigods are roughly normal dwarven height, and *no* dwarven deity is taller than Moradin, the Soul Forger.

Another interesting aspect of dwarven religion is that the holy symbols used are invariably not living objects: tools, weapons, mountains, minerals, and so forth. This derives in large part from some of the teachings of Moradin, who ruled that the dwarves must hold no other race above them; having an animal as a symbol would then be a way of saying that animal was better than the dwarves. Likewise, Moradin said that the dwarves should not ever worship each other, so no dwarf or part of one is used as a holy symbol. Dwarves should take pride in their achievements, and respect the earth from which they originally came; thus tools, weapons, and similar items were developed and used as religious symbols.

Five of the most commonly accepted dwarven deities are described in this article. A description of Moradin, invariably the ruler of all dwarven pantheons (though he may be known by several different names) is found in the DEITIES & DEMIGODS™ Cyclopedia. There are many dwarven gods and demigods, some of which may be connected with certain planes or areas all their own. Every clan of dwarves has a pantheon that will vary from every other clan's pantheon (leaving Dungeon Masters quite free to develop their own pantheons and not worry about anyone else's).

Some final notes about dwarven gods in general: All dwarven gods possess double charismas, one applying to dwarves and other dwarven deities, and the other to everyone else. Just as the dwarves hold themselves as a race apart, so do the dwarven deities keep themselves generally aloof from the workings and dealings of other pantheons (with a few exceptions, as will be seen).

Most of the lesser deities and demigods of the dwarves are connected with the spheres of fighting and warfare, guardianship, the earth, metals, craftmanship, volcanoes and earthquakes, fire and lava, the protection of the dead, medicine, and strength. There are very few or no deities known in dwarven pantheons governing the sea, the air and atmospheric phenomena (rain, clouds, stars, etc.), plant life and forests, comedy, animals, and chaos.

Most dwarven pantheons do include at least one lesser god, very obese and with a ratty beard — the god of alcohol and fermented beverages. These particular neutral gods could in some ways be said to be comic gods, though few dwarves would say so. Certainly the tales of their antics are seen as comic by the other demi-human races. Dwarves who worship these deities are probably heavy drinkers, and the usual way in which these beings are worshipped is to simply go the the nearest tavern, get blind drunk and make a fool of oneself. The names of these deities are different from clan to clan, though there is some evidence that many of these names (Budwizr, Koorz, Mo-ghan Davit) may actually represent the same being.

Dwarves on rare occasions worship deities from other pantheons. In particular, Goibhnie (of the Celtic mythos) and Hephaestus (of the Greek) draw much favorable attention from dwarves, because they represent powers of smith-work and the earth.

CLANGGEDIN SILVERBEARD
The Father of Battle

Greater god
ARMOR CLASS: *-4*
MOVE: *12"*
HIT POINTS: *375*
NO. OF ATTACKS: *2*
DAMAGE/ATTACK: *3-36 (+14)*
SPECIAL ATTACKS: *Does double damage vs. giants*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: *50%*
SIZE: *L (17')*
ALIGNMENT: *Lawful neutral*
WORSHIPER'S ALIGN: *All alignments, especially warriors (dwarves)*
SYMBOL: *Two crossed battle axes*
PLANE: *Arcadia*
CLERIC/DRUID: *12th level druid*
FIGHTER: *17th level ranger*
MAGIC-USER/ILLUSIONIST: *10th level magic-user*
THIEF/ASSASSIN: *Nil*
MONK/BARD: *6th level bard*



PSIONIC ABILITY: *VI*
S: 25 (+7, +14) I: 20 W: 19 D: 20
C: 25 CH: 16 (22 to dwarves)

Bald and silver-bearded, Clanggedin lives in a vast mountain fortress manned by the souls of the finest dwarven warriors. He taught the dwarves many special methods of combating giant-types, and passed his knowledge and skills on to the gnomish gods as well.

In the many tales and legends about his

deeds, the dwarves portray Clanggedin as a fierce and resolute warrior who never backs down from danger and who refuses to surrender even when all seems lost, many times winning a victory by only the barest of margins against extreme odds.

Clanggedin's most hated enemies are Grolantor (the hill giant god) and the followers of that deity. Giant-class creatures attack Clanggedin at a -4 penalty "to hit," the same as for mortal dwarves. In the heat of battle Clanggedin is fond of singing, with the intent of both unnerving his opponents and increasing his followers' morale.

Clanggedin can wield a +4 mithral battle axe in each hand. He can throw the axes with either hand up to 100 yards and both will do damage to whatever they hit as if he'd struck the target by hand (with all bonuses to hit and damage). His armor is +5 steel chainmail.

Although Clanggedin has magical spell ability, he will usually only use such powers to indirectly affect a course of events. Not unless his existence on the Prime Material Plane is at stake will Clanggedin resort to the use of magical spells or spell devices in a close-combat situation.

DUMATHOIN
Keeper of Secrets
Under the Mountain

Greater god
ARMOR CLASS: *-2*
MOVE: *9" (48")*
HIT POINTS: *366*
NO. OF ATTACKS: *2*
DAMAGE/ATTACK: *10-40 (+14)*
SPECIAL ATTACKS: *Summon elementals*
SPECIAL DEFENSES: *+3 or better weapon to hit*
MAGIC RESISTANCE: *70%*
SIZE: *L (18')*
ALIGNMENT: *Neutral*
WORSHIPER'S ALIGN: *All alignments (dwarves)*
SYMBOL: *Gem inside a mountain*
PLANE: *Concordant Opposition*
CLERIC/DRUID: *15th level cleric/ 14th level druid*
FIGHTER: *16th level fighter*
MAGIC-USER/ILLUSIONIST: *Special/ 14th level illusionist*
THIEF/ASSASSIN: *12th level thief*
MONK/BARD: *Nil*
PSIONIC ABILITY: *VI*
S: 25 (+7, +14) I: 23 W: 25 D: 20
C: 25 CH: 18 (24 to dwarves)



Dumathoin is said to hide the secrets of the earth until they are ready to be uncovered by the diligent and the deserving. He is the protector of the mountain dwarves, the keeper of all metals. He lays veins of iron, copper, gold, silver, and mithral where he feels they will do the most benefit to his followers when found. Dumathoin has never been known to speak, instead keeping his wisdom to himself (though he may send subtle clues to keen observers on the nature of the world).

When Moradin named him protector of the mountain dwarves, Dumathoin created a "paradise" for the mountain dwarves to enjoy. He was angered at first when the dwarves started to "destroy" the mountains he had provided for them, but his anger turned to pleasure when he saw the finely crafted metal items the dwarves produced from the ore they had mined. His enemies are those (dwarven or otherwise) who plunder the earth's riches and take them away for unfair or selfish purposes. He does not object to tunneling, mining, or the keeping of treasures underground, however. Miners see him as their patron, and often carry a small diamond or gemstone in their pockets (10 gp value) to attract the favor of the god.

Dumathoin appears to be a gigantic dwarven figure with hair and beard of gray stone, earth-brown skin, and eyes of silver fire. He owns a great +5 two-handed mattock of solidified magma. He may summon 3-18 earth elementals (16 hit dice each) at will instantly; they will fight for him to the death. Dumathoin may also use all metal-, earth-, or stone-related magic-user spells at the 30th level of ability, but cannot use any other magic-user spells.

Unlike most other dwarven deities, Dumathoin maintains friendly relations with non-dwarven deities, though only a few. Among his close allies is Hephaestus, whom he supplies with adamantite ore, and Grome, the lord of the earth elementals, who supplies him with elementals at a moment's notice.

Other gods of metalcraft and the earth sometimes do business with Dumathoin and his representatives for metals and ores as well. For these reasons, clerics of this god are sometimes involved in business ventures in the selling of metals and similar materials.

ABBATHOR
Great Master of Greed

Greater god
ARMOR CLASS: *0*
MOVE: *12"*
HIT POINTS: *330*
NO. OF ATTACKS: *2*
DAMAGE/ATTACK: *2-24 (+12)*
SPECIAL ATTACKS: *See below*
SPECIAL DEFENSES: *Nil*
MAGIC RESISTANCE: *50%*
SIZE: *L (8')*
ALIGNMENT: *Neutral evil*
WORSHIPER'S ALIGN: *Evil (dwarves)*
SYMBOL: *Jeweled dagger*
PLANE: *Hades*
CLERIC/DRUID: *Nil*
FIGHTER: *14th level fighter*
MAGIC-USER/ILLUSIONIST: *11th level illusionist*
THIEF/ASSASSIN: *20th level thief/ 15th level assassin*
MONK/BARD: *Nil*
PSIONIC ABILITY: *III*
S: 24 (+6, +12) I: 22 W: 16 D: 24
C: 24 CH: 8 (14 to dwarves)

At times, Abbathor has been the ally of the other dwarven gods, but his treachery and lust for treasure make him a dangerous associate. He will never help any non-dwarven deity or creature. He cannot be trusted to do anything but evil, unless it suits his own purposes to give assistance.

Abbathor was not always as devoted to evil as he is now. Originally, his sphere of influence concerned the appreciation of valuable gems and metals, not necessarily at the expense of others. He became embittered when Moradin appointed Dumathoin the protector of the mountain dwarves instead of himself, and from that day forward has become ever more devious and self-serving in his endeavors,

in a continual effort to wreak revenge on the other gods by establishing greed — especially evil greed — as the driving force in dwarves' lives. His home caverns are said to be made of the purest gold, which may be a fact or may be a legend born of his reputation for hoarding that which is precious.

Abbathor's greed manifests itself frequently in his actions. Should he set eyes upon any magical item, or on treasure worth more than 1,000 gp, there is a 40% chance that he will attempt to steal it outright, or slay the owner and then take it (50% chance of either specific occurrence).

Abbathor wears leather armor and furs, made from the skins of beings and creatures who have opposed him in the past. He uses a +5 dagger with a diamond blade and jewels set into the hilt. The dagger does a basic 2-24 points of damage, and can detect the presence of precious metals (kind and amount) in a 2" radius. Anyone but Abbathor who grasps this weapon will suffer the loss of one experience level at once, and will lose another level in each round the dagger



continues to be held. Abbathor also owns a shield that casts one *cause blindness* spell per round (save at -6) at any target (one at a time) within range.

Abbathor's servants consist primarily of the undead forms of his worshipers who died attempting to steal something; these undead are called rappers (see below).

Abbathor maintains an uneasy truce with Vergadain (see below), with whom he sometimes roams the Prime Material Plane in search of more treasure. If frustrated when attempting to steal an item, Abbathor will try to destroy the item, so as to not be tortured by the memory of his failure.

RAPPER
Undead dwarf

FREQUENCY: *Very rare*
NO. APPEARING: *1-4*
ARMOR CLASS: *2*
MOVE: *9"*
HIT DICE: *4*
% IN LAIR: *95%*
TREASURE TYPE: *See below*
NO OF ATTACKS: *1*
DAMAGE/ATTACK: *2-9 or by weapon*
SPECIAL ATTACKS: *Insanity; loss of direction*
SPECIAL DEFENSES: *+1 or better weapon to hit; invisibility*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Average*
ALIGNMENT: *Neutral evil*
SIZE: *S (4' tall)*
PSIONIC ABILITY: *Nil*
Attack/Defense Modes: *Nil*
LEVEL/X.P. VALUE: *V/240 + 4/HP*

A rapper is the undead form of an evil dwarven thief or assassin who died in an attempt to steal something. These beings typically inhabit old mines and caverns, where they attempt to lure victims in to their doom. Rappers appear to be pale-skinned dwarves with semi-translucent skin, dressed in rags and carrying weapons or mining tools. They can go *invisible* twice a day for 6 turns, but will become visible when physically attacking.

Rappers will hide in small, abandoned corners of underground tunnels and make a constant, rhythmic tapping sound with their tools or weapons against the tunnel wall. This sound carries in a 120' radius through the underground corridors and rooms; it is never very loud, but is annoying to listen to. Within the 120' radius this tapping noise will reduce the chance of successfully listening at doors by 20% (making it impossible for non-thieves to listen at doors at all).

After listening to this tapping sound for longer than an hour, a human or demi-human or humanoid creature must make a saving throw vs. spell at +2, or else develop a form of insanity (*monomania*; see DMG, p. 83, for effects). Those who saved the first time against this power must save again after listening to it for a second consecutive hour, again after a third hour, and so forth. There is a 20% chance that an affected character or creature will also develop *kleptomania* (DMG, p. 83). Rappers can keep up their tapping for an infinitely long duration.

If they are located and attacked, rappers will attack in a crazed manner and will howl and shriek loudly, possibly (40% chance) attracting additional monsters. Anyone struck by a rapper's weapon or by the rapper itself must save vs. spell or be affected as if by the cleric spell *lose the path* for a full day. During this time the character will be unable to tell directions and must be led by hand or by force.

Rappers guard their victims' remains. For treasure, generate the number and types of magical items owned by 1-4 random non-player characters of 1st through 6th level, according to the tables in the DMG on pp. 175-176. Hide bodies and magic items under rubble or elsewhere in the rappers' lair. Assume each of the dead victims possessed treasure types J, K, L, M, N, and Q as well. A victim will *not* automatically possess any magical treasure or gems.

Clerics turn rappers the same as wights. Holy water does 2-8 points damage per hit. The spells *raise dead* and *resurrection* will destroy them, but they are immune to all poisons, enchantment/charm spells, and paralysis and cold attacks.



VERGADAIN
God of Wealth and Luck

Greater god
ARMOR CLASS: *-5*
MOVE: *18"*
HIT POINTS: *345*
NO. OF ATTACKS: *3/2*
DAMAGE/ATTACK: *3-30 (+10)*
SPECIAL ATTACKS: *Nil*
SPECIAL DEFENSES: *Automatically detects all traps*
MAGIC RESISTANCE: *70%*
SIZE: *L (10')*
ALIGNMENT: *Neutral (tends toward chaotic neutral)*
WORSHIPER'S ALIGN: *All neutral alignments, especially merchants and thieves (dwarves)*
SYMBOL: *Gold piece*
PLANE: *Concordant Opposition*
CLERIC/DRUID: *12th level druid*
FIGHTER: *12th level ranger*
MAGIC-USER/ILLUSIONIST: *Nil*
THIEF/ASSASSIN: *18th level thief*
MONK/BARD: *5th level bard*
PSIONIC ABILITY: *III*
S: 22 (+4, +10) I: 23 W: 20 D: 23
C: 25 CH: 18 (24 to dwarves)

The patron god of dwarven merchants and most non-evil dwarven thieves is the scheming Vergadain. He is said to be a great poet as well, and may dispense clues to his worshipers on the locations of great treasures. These clues are usually hidden in a verse or rhyme of some sort. His bard-like talents also give him the ability to carefully evaluate treasures as to their true nature and worth.

Vergadain appears to be a huge dwarf wearing brown and yellow clothing. Underneath his suit is a set of +5 golden mail, and he wears a necklace that allows him to change his height at will between one foot and 15 feet. At his side is a +4 sword that detects all treasures within 2" of his person whenever the hilt is grasped.

Most of Vergadain's adventures concern the elaborate con games he has played on human, demi-human, humanoid, and giant victims in order to win their every belonging of any worth. He is not above using any sort of trick to accomplish his ends, and is eternally suspicious of potential adversaries who might try to trick him in return.

Followers of Vergadain are usually seen as suspicious characters; as a result, few dwarves will willingly admit that he is their deity. If a follower of this god denies to others that Vergadain is that person's true deity, the god will not be offended (so long as the proper sacrifices are made).

Vergadain himself is always out for his own best advantage, and is a poor source for obtaining the truth — he might even lie to his own clerics, though not very often. Nonetheless, the stories of his outrageous exploits and his courage and cunning have heartened many a dwarf faced with adversity.





BERRONAR
Mother of Safety, Truth, and Home

Greater goddess
ARMOR CLASS: *-4*
MOVE: *12"*
HIT POINTS: *370*
NO. OF ATTACKS: *2*
DAMAGE/ATTACK: *6-36 (+9)*
SPECIAL ATTACKS: *See below*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: *80%*
SIZE: *L (18')*
ALIGNMENT: *Lawful good*
WORSHIPER'S ALIGN: *Lawful good (dwarves)*
SYMBOL: *Two silver rings*
PLANE: *Seven Heavens*
CLERIC/DRUID: *15th level cleric/12th level druid*
FIGHTER: *14th level paladin*
MAGIC-USER/ILLUSIONIST: *16th level magic-user*
THIEF/ASSASSIN: *Nil*
MONK/BARD: *Nil*
PSIONIC ABILITY: *III*

(Continued on next page)

S: 21 (+4, +9) I: 25 W: 25 D: 20
C: 25 CH: 19 (25 to dwarves)

The greatest of all dwarven goddesses is usually held to be Berronar, who lives with Moradin in the Seven Heavens at the Soul Forge beneath the mountains. Berronar is seen as the patroness of marriage and love (but not necessarily romance). Her name is often invoked in small home rituals, for protection from thieves and duplicity. But, Berronar is not a passive homebody; her efforts to preserve and protect dwarven culture and civilization have spanned many universes, and dwarves of both sexes revere her name.

Berronar appears to be a huge dwarf wearing chainmail (+5) of bright silver. Her brown beard is braided into four rows. If a braid is cut off, it will regrow in a single day, and at the end of that day the lock of hair which was cut off will turn to gold (worth 10,000 to 40,000 gold pieces). She sometimes gives locks of her hair to dwarven communities that are exceptionally poor or hard-pressed and otherwise unable to get on their feet economically. This is an extremely rare occurrence, of course, and must be invoked by a lawful good dwarven cleric of the highest level in the colony. If this gold or any part of it is used for other than good purposes, it will all disappear.

Berronar wields a +4 mace of gold and steel that will slay evil thieves and all assassins on contact (save vs. death magic at -4). She wears two silver rings of great power; one prevents anyone from knowingly telling a falsehood within 10″ of her, and the other prevents the use of *all* thieving abilities by any mortal within the same area, unless they make a save vs. spell at -2 in every round an attempt is made to use the skill.

Dwarves have a custom of exchanging rings with those for whom they feel exceptional, mutual trust and love; this independently parallels a human custom used in marriage rituals. This dwarven ceremony is not lightly given, and is almost never undertaken with a non-dwarf except in the most unusual circumstances. Both participants *must* be lawful good. Berronar is said to have inspired this practice, and several variations of it exist around the dwarven realms.

If a lawful good dwarven fighter appeals to Berronar for aid for a particular purpose and makes an appropriately large sacrifice, there is a 5% chance she will bestow upon the individual the powers of a paladin of equal level for 3-6 days. Only dwarves of exceptionally pure heart will be considered for this honor, and it may be granted only once every 10 years to any individual.

CLERICAL QUICK REFERENCE CHART

		Raiment				Sacrifice/Propitiation	
Deity	**Sphere of control**	**Head**	**Body**	**Color(s)**	**Holy days**	**Frequency**	**Form**
Clanggedin	war, battle	war helm	chainmail	silver	before battle	before battle	weapons
Dumathoin	secrets, earth	bare	leather	brown	new moon	monthly	gems & jewels
Abbathor	evil, greed	leather cap	leather	red	solar eclipses	annually	blood & gems
Vergadain	suspicion, trickery	helmet	chainmail	gold	full moon	monthly	gold
Berronar	safety, truth	silvered helm	chainmail	silver	new year's day	annually	silver

None of these dwarven gods has a sacred animal. Clanggedin is worshipped on the battlefield, and the rest are worshipped in underground temples carved from natural rock. Only male dwarves may become clerics of the male dwarven deities, and females become clerics of the female ones.

AMETHYST DRAGONS

Amethyst dragons love to dwell near isolated highland tarns. Twice per day, the amethyst dragon can *shriek*, with the same effects as a banshee.

Amethyst dragons are a sparkling lavender in color.

SARDIOR, THE RUBY DRAGON

Finally, we come to the Ruby Dragon. This is not a breed of dragon, but a unique individual. Sardior the Ruby Dragon is the Prince of Neutral Dragons. He dwells in a magical castle that roams the night sky, high up in the atmosphere. He keeps his castle moving so that it is always in the earth's shadow. Often, when Sardior's castle is sighted, sages think they are seeing a reddish star making unusual conjunctions with other stars in the night sky.

Sardior keeps a court of five thanes, one each of the various breeds of neutral dragons. They are: *Hrodel* (a female crystal dragon), who has the psionic disciplines of *empathy* and *invisibility*; *Tithonnas* (a male topaz dragon), who has the disciplines of *clairaudience, clairvoyance*, and *sensitivity to psychic impressions*; *Smargad* (a male emerald dragon), who has *domination, hypnosis*, and *teleportation*; *Charsimma* (a female sapphire dragon), who has *cell adjustment, ESP, suspend animation*, and *etherealness*; and *Aleithilithos* (a male amethyst dragon), who has *detection of good/evil, detection of magic, object reading, energy control*, and *dimension walk*.

Occasionally (10% of the time), one of these dragons will roam the earth without Sardior and the other thanes. If encountered, the thane may reward beings that find favor with it, usually in the form of gems, but sometimes in the granting of a boon.

All of Sardior's thanes are huge, ancient dragons. It must be remembered, of course, that Sardior and company are a stay-at-home lot, not given much to interfering with others' business. All the neutral dragons honor Sardior, but being what they are, his sovereignty does not much affect their daily lives of treasure-mongering. All are agreed, however, that Sardior is the most brilliant conversationalist and raconteur of all dragons.

Sardior has two breath weapons, both of which he can employ twice per day: a *shriek* (like an amethyst dragon) or a *dazzling cloud* (like a crystal dragon). He has a ruddy appearance, but his handsome features and general grace ensure that only a very inexperienced dragon-hunter would mistake him for a red dragon.

So much for neutral dragons. Put one of these in your campaign, and listen to the music of agonizing wails when your hardened dragon-slayers encounter something that they've never *heard* of before. (*Chortle, chortle!*) After all, keeping them on their toes is what makes for exciting play.



Hatching is only the beginning

Raising a baby dragon

by Colleen A. Bishop

From issue #50, June 1981

All right, so your party has obtained a dragon egg. What are they going to do with it? *(Chorus: Sell it in the city!)*

Disposing of an egg in such a fashion ia a fine choice, especially if the city is only a day or two away. But if travel time will be a week or more, that egg just might hatch enroute . . .

I. Chance of hatching: The chance of a dragon egg hatching depends first on the age of the egg. This is fairly easy to determine:

Table 1

Die roll	Age of egg	Condition of eggshell	Base chance to hatch
1	Newly laid (1-2 wks)	Soft, rubbery	0%
2	Young egg (3-5 wks)	Somewhat soft	20%
3	Developing (6-8 wks)	Medium hard	50%
4	Mature egg (9-10 wks)	Hard, leathery	80%

Of course, jostling an egg (such as during travel) may affect its date of hatching. To reflect this, add a 5% chance per week (cumulative) to the base chance of hatching given in the above table. Also add to the base chance a 10% chance of hatching per week (cumulative) due to aging which has taken place since the egg was encountered. For example, a developing egg (6-8 weeks old, 50% base chance of hatching) will have a 65% chance of hatching after being transported for one week (50% plus 10% for additional aging plus 5% for being transported), an 80% chance of hatching after two weeks on the road, and a 95% chance after three weeks.

Hatching of the egg, once it is determined that it is time for the blessed event to occur, takes approximately one hour. The egg will begin to quiver, and as the emergence of the dragon becomes more imminent, the egg will violently rock back and forth and from side to side. At the end of the hour, the shell will suddenly part, and out will tumble a baby dragon. Note: any dragon egg (except a white dragon egg) subjected to cold temperatures for longer than a few minutes, or kept in vacuum or stasis (such as inside a *bag of holding*) for any length of time at all, will be destroyed, becoming hard and shriveled up, and the creature inside will die (with no possibility of revival or resurrection).

II. Size and appearance of the newborn dragon: Dragons hatching from relatively immature eggs will tend to be smaller than those hatching from more mature eggs. Immature newborns also have a higher mortality rate:

Table 2

Age of egg at hatching	Chance of survival	Size of baby dragon
1-2 wks	30%	Small
3-5 wks	70%	Small
6-8 wks	85%	Average
9-10 wks	99%	Huge

Hit dice of the baby dragon are calculated as in the Monster Manual, starting as a very young (1-5 years old) dragon. It will "graduate" to a young dragon on its 6th birthday, to a sub-adult on its 16th birthday, and so on.

Dragons will, of course, be of the same type (color) as their parents.

III. Imprinting: Newborn dragons, like most relatively intelligent creatures, go through a period of "imprinting" shortly after birth. The newborn dragon will beome very attached to the first creature it sees after hatching. It will, not knowing any better, consider this creature to be "mother," and will follow its "mother" around to the best of its ability for its entire first year of life. The baby dragon will also attempt to copy the actions of its "mother" as closely as possible. Note: It is just as likely for a male character to be "mother" as it is for a female character. It all depends on whom the dragon saw first.

IV. Abilities of baby dragons: During their first year, baby dragons must learn to use the various special abilities which they may possess, such as speaking, magic use, flight, and breath weapon. The normal attack mode of claw/claw/bite is instinctive and does not need to be learned.

Speech: There is a bonus of 35% to the chance of speaking listed for the dragon type in the Monster Manual if "mother" is capable of speech. If a baby dragon is capable of speech, it will begin speaking after three weeks of life. If the dragon does begin to speak, it has a 20% chance of learning a second language (generally the racial tongue of "mother"). Baby dragons will only speak or understand any dragon language if it is taught to them by "mother" (and they are of sufficient intelligence to learn it).

Magic use: This obviously applies to speaking dragons only, since dragons' spells have no somatic or material components. There are certain bonuses (see Table 3) to the chance of spell use, depending on the character class of "mother."

Table 3

Character class of mother [1]	Bonus to chance of spell use
Magic-user	35%
Illusionist	35%
Druid	25%
Cleric	20%
Spell-using paladin	15%
Spell-using ranger	15%

[1] — If "mother" is a multi-classed character falling into more than one category, only one bonus (the highest of those which apply) is gained.

If a dragon is capable of spell use, it will be able to begin attempting such action at 6 weeks of age. The chance of successfully attempting a spell improves with practice:

Table 4

Age of dragon	Chance of successfully attempting spell
6-10 wks	10%
11-20 wks	20%
21-30 wks	40%
31-40 wks	60%
41-52 wks	80%
Over 1 year	100%

Even if a spell is successfully cast, applicable saving throws may still prevent it from taking effect. Note: A dragon's possible spells are rolled randomly, unless "mother" is a magic-user and is attempting to teach certain spells to the dragon. Spell use remains as described in the Monster Manual.

Flight: All dragons possess the *capability* of flight, but the *skill* must be learned before the end of the dragon's 10th week of life. The dragon must first be given the right idea. One of the most effective ways to do this is to jump up and down, flapping one's arms. There is a 30% chance for each such attempt that the baby dragon will catch on to the idea of flight; this chance should be checked after each attempt by "mother" to give the idea, until the dragon is determined to have caught on.

Once the baby dragon learns that it can fly, it must be encouraged to practice. Baby dragons will be reluctant to practice (75% chance of refusing to practice when encouraged to do so; each practice-session attempt must take place no less than 6 hours after the previous one, and only two such attempts can be made per day).

If a dragon does not practice flying 25 times before the end of its 10th week of life, it will always remain a "clumsy flyer." Such animals will fly only to remove themselves from danger. They may fly into walls (15% chance whenever such an act is possible), cannot usually brake in mid-flight (25% chance of doing so), and cannot turn in flight (25% chance of doing so). They must rest for 4 hours after an hour of flight, and are unable to engage in normal activities (certainly not fighting) during this rest period.

In contrast, normal flyers (non-clumsy) are only required to rest for 1 hour after 20 hours of flight (cumulative) and may engage in all normal activities (but still not including combat) during the rest period. All dragons brought up by other dragons will be normal flyers.

Breath weapon: A dragon gains the capability of using its breath weapon at the age of 3 months. Again, the dragon must be given the idea. The method of achieving this is up to the DM's discretion, and may prove to be the funniest part of an adventure. The dragon has a 30% chance of getting the idea, and successfully using its breath weapon, on each attempt made by the teacher ("mother"). Such attempts may be made once a week by the teacher until a successful discharge of the breath weapon is accomplished.

Once a dragon has used its breath weapon, it must remember how to do the same thing on each subsequent occasion (Table 5). Some dragons of more intelligent types will have a better chance of remembering (Table 6). There is also a bonus of 1% to the chance of remembering for each time the dragon has previously been successful, as well as a 5% bonus on any such attempt if "mother" is trying to help the dragon remember (by coughing, sneezing, or another such method).

Table 5

Age of dragon	Base chance of remembering breath weapon technique	Effect of weapon if successful
3 months	15%	⅛ effect
4-6 months	40%	¼ effect
7-9 months	60%	½ effect
10-12 months	80%	full effect
Over 1 year	100%	full effect

Table 6

Race	Bonus	Race	Bonus
Black	——	Gold	+10%
Blue	+05%	Green	——
Brass	+05%	Red	+10%
Bronze	+10%	Silver	+10%
Copper	+05%	White	-05%

Any dragon under 1 year of age will attempt to use its breath weapon in any situation which seems threatening to it. Such occasions would include loud noises, people tripping, monsters appearing (but not necessarily attacking), and so forth. "Mother" is the only one who can curb this tendency in a baby dragon. After reaching 1 year of age, a dragon will have discovered that the use of its breath weapon should usually be limited to really dangerous situations, and needs no further reminders of this fact.

V. Care: Baby dragons must be kept scrupulously clean, or a distinctive musky odor will linger in the air around the dragon

and in its wake. This odor will not vanish for 2 days, and enables almost any creature with a nose to track the dragon and those who might be accompanying it. This odor will also spook most horses and mules (90% chance of such an occurrence the first time a particular scent is encountered).

VI. Feeding: A baby dragon will eat voraciously for the first 6 months of its life. If "mother" does not provide food, the baby dragon will instinctively go hunting. If restrained from hunting, it will cry piteously with hunger and otherwise attempt to lure food to itself.

Food is not difficult to obtain since dragons are omnivores and can and will eat almost anything. Dead monsters make fine dragon food. In a wilderness area, dragons will subsist by eating leaves and branches from trees, uprooting grass and shrubs, and digging for truffles. (DM's note: This foraging may leave a trail for others to follow.)

VII. Behavior of baby dragons: A dragon, if it is treated well during its first year, will remain loyal to "mother" for the rest of its life. If "mother" dies, the dragon will continue to follow the member of the party most like itself in alignment until it reaches adulthood. If more than one party member fits this description, the dragon will follow the one who seems most similar to "mother" in abilities and characteristics.

When it reaches adulthood, a "domesticated" dragon will go to the wilds if "mother" is no longer alive. There it will establish a lair and otherwise act like a dragon of its type.

If a dragon was not well treated during its infancy, it will attempt to slay "mother" during its second year of life, and if possible afterward (whether or not the attempt succeeds) it will escape to the wilds. In any future encounters with humanoids, it will have an automatic -33% modifier on its reaction roll. If more than half of the humanoids in any given encounter are of the same race or abilities as "mother" was, the reaction roll will be at a modifier of -50%.

When not under "mother's" influence (which means acting in the same alignment behavior as "mother"), a dragon will revert to its instinctive alignment. This includes looking for (and attempting to collect) treasure, as well as reactions to any wandering passers-by. A chaotic evil dragon will attempt to slay all beings within reach; lawful evil dragons will tend to loudly criticize (at least) all beings nearby; neutral and chaotic good dragons will play harmless and sometimes seemingly purposeless practical jokes; and lawful good dragons will converse or play with all beings who seem friendly and of a similar alignment.



From issue #50, June 1981

Self defense for dragons

Give 'em a fighting chance

by Gregory Rihn

The dragon is nearly everyone's favorite monster. There is something numinous in the name and the image: sagacious, fierce, terrible in its jaws and claws, soaring aloft on great pinions, breathing great gouts of flame and smoke. If such a creature existed in nature, even without fiery breath, its size, strength, mobility, and intelligence would make it a formidable foe of and competitor with mankind — our advantage lying only in numbers and a comparatively rapid rate of reproduction.

But the dragon is an endangered species. How can this be? Just as the dragon is the favorite pet of the Dungeon Master, it is the favored prey of the adventurers. Is the castle on the crag haunted by a vampire? The characters shudder and dare to approach the crag only with trepidation. Do the depths of the caves hold demons? Let's wait until we're a bit more skilled. . . . But let word get out that a dragon lurks or lairs in the vicinity, and every character within earshot drops everything else and begins sharpening his sword. Hirelings of every stamp are readily bought with the promise of sharing in the dragon's enormous hoard. When the party has equipped itself with control potions, all the magic that can be begged, borrowed, or stolen, and pack mules to ferry back the loot, it's hi-ho and off they go dragon hunting.

Why? Because no other monster holds the potential of such great gain at such comparatively low risk.

Yes, I said low risk. What other monster is liable to be found sleeping obliviously in his den? What other creature can be so easily subdued and then sold on the open market? And even dead, the dragon alone is worth a sizable ransom; its hide can be sold for armor, its teeth for ornament, its other parts for potions. All other creatures with spell-using or magic-like capabilities have them pretty uniformly throughout the type. A dragon with no spell ability has only one other major weapon: its breath, which works only three times per day. The claws of even the largest gold dragon are no more formidable than swords, and many other creatures can approach the damage of a dragon's bite, or possess abilities like paralyzation or life-draining that are continually reusable.

The result is that few dragons are able to stand up to the invariably large and well-equipped parties that are thrown against them. A carefully dispersed party can avoid the blasts of breath weapon with a fair chance of survival by surrounding the dragon and inflicting unacceptable damage on the beast's flanks and tail. Even if the dragon were guaranteed of killing an adventurer with each bite, a large party would still overwhelm it — especially if the dragon was awakened from sleep by one or more heavy-damage spells hitting home.

The dragon really ought to be more formidable in melee, a veritable whirlwind of destruction, the likes of which should rightly frighten anyone in possession of all his wits.

The damage done by dragon claws is far too slight for anything except small representatives of the species. An average-sized dragon ought to do twice as much damage as specified, and a huge dragon perhaps three times as much. This would reflect the enormous strength these creatures possess. The smallest dragon type, the white, averages 24 feet in length. Even if we assume that half of the dragon's length is made up of neck and tail, the dragon should still have as much mass as a large elephant. Yet these creatures have the muscular strength to fly! Even if is is assumed that the dragon's power of flight is due to

an inborn magical power, akin to the breath weapon, a creature of that size must be exceptionally strong to be able to move with any speed. Therefore, a dragon ought to have at least the muscular strength of a comparably sized giant, if not more. Remember, a giant cannot fly by muscular strength alone, and if giants had strength in human terms in proportion to their size, they would not even be able to *stand* and support their huge frames.

Further, dragons have other assets that are not considered in combat. Unlike reptiles or saurians, dragons are hexapedal, or six-limbed, with the "extra" pair of limbs being wings. Other flying creatures — birds, bats, and the extinct pterosaurs — have wings made out of modified forelimbs.

Let us assume that, considering neck and tail, a dragon might have a wingspread approximately equal to its overall length. A 24-foot-long dragon would therefore have a 12-foot wing on either side. These wings are often thought of as bat-like, a membranous structure supported on a frame of modified wing and hand bones. (See the Monster Manual illustrations of the white, silver, and green dragons, and the dragonne.) There is often a "thumb" claw at the "hand" joint. The dragon Smaug, as pictured in the television version of *The Hobbit*, had a well developed thumb and fingers at the wing-hand, similar to bats and flying dinosaurs. I personally prefer this idea.

The point of this discourse on wings is this: If you have ever tried to corral a winged creature, a chicken, or, worse yet, a large goose, you know that it strikes out with its wings. Roger Caras, in his book *Dangerous To Man*, reports several instances of fatal injuries being inflicted by the blows of a swan's wings. Therefore, those characters standing to the sides of the dragon must dare the sweep of the dragon's wings. Those in front and near the center of the wing would be in danger of being struck by the wing-claws. A *wing buffet* should do some damage, mainly of a bruising, battering type, tending to throw adventurers away from the dragon, and this should amount to about one-third of the dragon's normal claw damage. If the target is within range of the wing-claw, add an extra "to hit" roll for the dragon, and if the result is a hit, add the appropriate extra damage, ranging from 1-2 points for a small dragon to perhaps 1-10 for a big one.

An intelligent dragon might use its wings in more than one manner. A dragon with a gaseous breath weapon could use the sweep of its wings to fan the gas into every corner of its lair. A dragon that has started a fire with its breath could fan the flames into a roaring conflagration. A prudent dragon might cover the floor of its den with ice crystals, sand, ash, or other loose material which could be whipped into a blinding, stinging storm at the onset of an attack.

On the subject of limbs, what about a dragon's hind feet? Surely any dragon is intelligent enough to kick out at something attacking its flank, especially if the front end is otherwise engaged. Allow one *foot stamp* by one of a dragon's hind feet in every other set of attacks. (The dragon, if not actually airborne, has to stand on at least one foot at all times, although it might be supported by its wings to some degree. This should do the same damage as the foreclaws, but at -2 to hit. If the dragon were for some reason to engage in close combat with some creature nearly its own size, such as a giant, then the dragon might well employ both rear claws at once, in the manner of some great cats. In such attacks, the animal attempts to get the throat of its adversary in its own jaws, hooks its claws into the shoulders of the opponent, and then (in a dragon's case, with the aid of wings for lift and balance) brings the rear claws up to thrust into the midsection of the victim and rake downward to disembowel the enemy. This is the only situation in which a dragon might reasonably be expected to employ both rear claws at the same time.

Finally, there is the tail. Many dinosaurs and present-day crocodiles and alligators use their powerful tails as weapons. To simulate this, dragons are assigned different types of tails, in much the same way that breath weapons are differentiated. White and silver dragons have a relatively short, thick tail, with a ridge of horny plates, that might give the creature better traction when climbing on ice. It strikes against armor as a mace. The traditional, fire-breathing dragons, the red and the gold, have a traditional dragon's tail, long and tipped with a spadelike blade. It strikes as a sword. Green and brass dragons have a tail of medium length, tipped with spikes similar to those of a stegosaur. It strikes as a flail. Black and copper dragons have a very long, whiplash-like tail that strikes as a dagger. And, the blue and the bronze have a snakelike, relatively long, prehensile tail, which does damage through constriction.

Recommended damage by tail type:

Type of tail	Small	Average	Huge
Plated	1-8	2-16	3-24
Spiked	2-12	4-24	6-36
Spade	1-10	2-20	3-30
Whiplash	1-8	2-16	3-24
Constrictor	2-12	4-24	6-36

The dragon could lash with its tail once per set of attacks, striking either to the left or to the right, but not to both sides at once. A short tail, representing about one quarter of a dragon's overall length, might strike only through an arc of 60 degrees; a medium-length tail, about one third of the dragon's length, through 90 degrees; a long tail, representing one third plus an additional one eighth of length, through an arc of 120 degrees; and a very long tail, going up to one third plus an additional one quarter of the dragon's full length, might strike through an arc of 180 degrees, centering at the base of the tail. The difference is because the shorter tails are thicker and less flexible.

Now, having given the dragon an assist in self-defense, let's look at revised attack figures for a white dragon:

Attack type and no.	Small	Average	Huge
2 claws	1-4	2-8	3-12
1 bite	2-16	2-16	2-16
2 wing buffets	1-2	1-3	2-4
(2 wing claws)	1-2	1-3	2-4
Foot stamp (one every other time)	1-4	2-8	3-12
Tail lash	1-8	2-16	3-24

The modifications and additions described in this article are suggested to accurately reflect the fearsome fighters that dragons should be, without unreasonable additions of powers or hit dice. Instead, most of what is proposed here can be logically extrapolated from the common assumptions about dragonkind. Recall the famous painting of St. George and the Dragon, showing the pitifully small dragon fighting off St. George with both fore claws and hind claws, wings outspread, and with the end of its tail wrapped around the saint's lance, which is piercing the creature's chest. Further, these "extra" tactics would likely be used only when the dragon is trapped and fighting in its lair. It only makes sense that a creature able to fly, in open terrain, would prefer to attack from the air, not exposing itself to close assaults.

"Dirty tricks" for dragons

It is debatable whether or not dragons' forepaws are prehensile — that is, are they sufficiently flexible and dextrous to permit the dragon to grasp things and handle small objects with some ease? If so, this opens up whole new possibilities. The dragon culture has never been one of tool-users, but of robbers and predators, preferring to take or steal rather than forge or build. But that doesn't mean that a dragon could not or would not learn to use implements. Monsters should make use of the magic they guard whenever this is feasible. A magic ring might fit on a giant's finger, so why not on a dragon's claw? Why wouldn't a spell-using dragon be enough of a magic-user to employ a wand or staff?

As a final word, I strongly urge that, where one is dealing with a more intelligent dragon, the 50% bite-or-breath rule be dropped. Instead, a canny dragon ought to know when and when not to expend its breath weapon.

Slaying a dragon should be a feat that even hardened adventurers would boast of, and would be proud to tell their grandchildren about. So make it a tough and memorable experience, not just an excuse for another notch in one's sword.

The faerie dragon

Magical and mischievous

by Brian Jaeger



From issue #62, June 1982

FREQUENCY: *Very rare*
NO. APPEARING: *1-6*
ARMOR CLASS: *5 (1 when invisible)*
MOVE: *6"/24"*
HIT DICE: *See below*
% IN LAIR: *25%*
TREASURE TYPE: *S, T, U in lair*
NO. OF ATTACKS: *1*
DAMAGE/ATTACK: *1-2*
SPECIAL ATTACKS: *Breath weapon, magic use*
SPECIAL DEFENSES: *Invisiblity*
MAGIC RESISTANCE: *See below*
INTELLIGENCE: *High to genius*
ALIGNMENT: *Chaotic good*
SIZE: *S (1-1½' long)*
PSIONIC ABILITY: *Nil*
Attack/Defense Modes: *Nil*
CHANCE OF:
Speaking: 90%
Magic use: 100%
Sleeping: 40%

This chaotic offshoot of the pseudo-dragon lives in peaceful, tangled forests in all climes, often with a group of sprites or pixies.

Faerie dragons can become *invisible* at will. They are able to attack or employ magic or breath weapons when invisible. They attack as 4 HD monsters, biting for 1-2 points of damage. However, the faerie dragon is much more likely to use its breath weapon of "euphoria gas." The creature expels the gas in a two-foot-diameter spherical cloud — just enough to give the target a good faceful. A victim failing to make his saving throw vs. breath weapon will wander blissfully about for 3-12 rounds, during which time he will be unable to attack and will have an effective armor class two places worse than actual. The victim will be able to keep his mind on the situation and the surroundings, as long as he makes a saving throw of intelligence or less on d20 during each round the effect of the gas lasts. As soon as a victim fails an intelligence saving throw, he will completely lose interest in the matters at hand, indicating that the gas has had its maximum "euphoria" effect.

The faerie dragon will never attack directly by any means unless cornered or defending its lair. However, the faerie dragon will use its magic at any opportunity to wreak mischief on passers-by. Most (65%) faerie dragons will employ magic-user spells as per a magic-user of the level indicated on the accompanying chart; some (35%) will use druid spells. All their spells are chosen solely for their mischief potential. Offensive or defensive spells will never be learned unless the particular faerie dragon has thought up an exquisite prank using some such spell. All faerie dragons will learn the spells *water breathing* and *legend lore* at the first opportunity. Though many faerie dragon pranks are spur-of-the-moment affairs, months of preparation often go into a single grand practical joke.

Faerie dragons enjoy swimming and diving. In flight, they can hover, and are maneuverability class A. They eat fruits, roots, tubers, nuts, honey, and grains, and have been known to go to great lengths to get a fresh apple pie.

All faerie dragons can communicate telepathically with one another at a distance of up to two miles. They speak their own language and their alignment tongue, plus the languages of sprites, pixies, elves, and the birds and animals in their area. They frequently use forest creatures to help them in their pranks.

Description: Faerie dragons appear as thin, miniature dragons with long, prehensile tails, butterfly wings, and wide smiles. Their colors range through the spectrum, from red for the very young to purple for ancient individuals, as shown on the accompanying chart. Females' hides shine with a golden tinge in the sunlight, while males have a silver tinge.

Spell lists: Suggested spells for faerie dragons are given below. The Dungeon Master should keep in mind that spell choice is bounded only by the imagination of the possible pranks, and by the fact that a faerie dragon prank will never have damage to its victims as its aim.

Magic-user spells

1st level: *dancing lights, message, sleep, unseen servant, ventriloquism*
2nd level: *audible glamer, forget, levitate, magic mouth, pyrotechnics*
3rd level: *fly, phantasmal force, slow, suggestion, water breathing*
4th level: *fire charm, fumble, hallucinatory terrain, polymorph other, polymorph self*
5th level: *distance distortion, Mordenkainen's faithful hound, telekinesis, transmute rock to mud, wall of force*
6th level: *control weather, legend lore, project image*
7th level: *limited wish, simulacrum*
8th level: *Otto's irresistible dance*

Druid spells

1st level: *animal friendship, entangle, faerie fire, pass without trace, speak with animals*
2nd level: *charm person or mammal, create water, obscurement, trip, warp wood*
3rd level: *plant growth, pyrotechnics, stone shape, water breathing*
4th level: *animal summoning I, call woodland beings, control temperature 10' radius, speak with plants*
5th level: *animal growth, control winds, transmute rock to mud*
6th level: *transport via plants, weather summoning*
7th level: *animate rock*

Age level	H.P.	Age	Color	Magic res.	M-U level	Druid level
1	1-2	very young	red	12%	2	2
2	3-4	young	red-orange	24%	4	3
3	5-6	sub-adult	orange	36%	6	5
4	7-8	young adult	yellow	48%	8	6
5	9-10	adult	green	60%	10	8
6	11-12	old	blue-green	72%	12	9
7	13-14	very old	blue	84%	14	11
8	15-16	ancient	purple	96%	16	12

Two tough foes:

by Pat Reinken



From issue #62, June 1982

Legends say that Ahi and Rahab are twins — that the steel dragon and the grey dragon emerged from the same egg, but for unknown reasons grew up to become exact opposites. They apparently are indeed from the same hatch, and they are both known to be very powerful (some say that if they were to fight each other, neither one would survive), but the truth of their origin is lost in antiquity. This may be just as well, for these two dragons are not known for their hospitality and are said to not look kindly on trespassers. . . .

One that's very, very good . . .

STEEL DRAGON
(Draco Ferrosus Carbo)

FREQUENCY: *Very rare*
NO. APPEARING: *1*
ARMOR CLASS: *-2*
MOVEMENT: *9"/48"*
HIT DICE: *12 (96 hit points)*
% IN LAIR: *85%*
TREASURE TYPE: *H, S, T*
NO. OF ATTACKS: *3*
DAMAGE/ATTACK: *1-6/1-6/3-24*
SPECIAL ATTACKS: *See below*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Genius*
ALIGNMENT: *Lawful good*
SIZE: *L (60' long)*
PSIONIC ABILITY: *Nil*
Attack/Defense Modes: *Nil*
CHANCE OF:
Speaking: 100%
Magic Use: 100%
Sleeping: 15%

Ahi, the steel dragon, is a loner. He lives high in the uppermost atmosphere of the Prime Material Plane in a castle that circles the earth on the west wind. Although he is lawful good, Ahi will not hesitate to properly deal with trespassers and other intruders into his home. At regular intervals, the steel dragon visits the earth to feed and to gather small treasures from any evil characters he finds.

The steel dragon can attack with the usual claw/bite routine of other dragons or with one of three breath weapons: a cloud (2" × 2" × 3") of poison vapor that causes 2-12 hit points of damage and unconsciousness for 2-4 rounds; a cloud (same size) of scalding water vapor that causes 6-36 points of damage and blinds for two rounds; or a cone of vapor 6" long (base diameter 2") that causes affected creatures to assume *gaseous form* for 5-10 rounds.

Ahi can cast any magic-user spell of first through sixth level, but can employ only two spells per day. The steel dragon can make himself gaseous anytime he so desires, and will use this ability in order to get behind an opponent. In addition to this, Ahi's normal appearance to characters and other creatures is as a shifting, cloudy, dragon-shaped mass of vapor. Because of this appearance, any opponent attacking the steel dragon with a weapon will always miss on his first attempt to hit.

and one that's just the opposite

GREY DRAGON
(Draco Nox Diabolus)

FREQUENCY: *Very rare*
NO. APPEARING: *1*
ARMOR CLASS: *-5 (-2)*
MOVE: *15"/24"*
HIT DICE: *12 (96 hit points)*
% IN LAIR: *100%*
TREASURE TYPE: *H, S, T, U*
NO. OF ATTACKS: *5*
DAMAGE/ATTACK: *1-8/1-8/1-4/1-4/5-40*
SPECIAL ATTACKS: *See below*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Low*
ALIGNMENT: *Chaotic evil*
SIZE: *L (48' long)*
PSIONIC ABILITY: *Nil*
Attack/Defense Modes: *Nil*
CHANCE OF:
Speaking: 25%
Magic Use: 75%
Sleeping: 10%

The grey dragon, Rahab, is hated by dragons as much as he is hated by all other creatures. The only living things around him are the men, dwarves, and goblins he has enslaved. He lives deep in a cavern in a remote mountain range and never ventures forth from it.

The grey dragon attacks with the usual claw/claw/bite routine but gets two additional swings with his claws because of his tremendous speed. However, the latter two claw attacks are made at -1 "to hit" and do only 1-4 points of damage if they succeed.

Rahab's breath weapon is a gas cloud that affects all victims within its boundaries (2" × 2" × 3") as a super-powerful *charm* spell. Affected characters or creatures (those who fail their saving throw vs. breath weapon) will never again attack Rahab or seek to do him harm for as long as they live, or until the effect of the breath weapon is negated by a *remove curse* spell.

Those who enter the dragon's cavern will find nothing but a large mound of blackness, for Rahab is hidden by a form of *continual darkness*. The spell is not affected by anything except *continual light*, which in the presence of the grey dragon will act as a *light* spell. In the darkness, Rahab has an armor class of -5. If the darkness is temporarily alleviated by the application of *continual light*, the dragon's armor class worsens to -2.

If adversaries come close enough to the dragon, or if Rahab advances toward his foes, the grey dragon may be able to envelop his opponents in this blackness, effectively blinding them. If he manages to do this, Rahab receives a +5 bonus "to hit" on each character so affected. The dragon's own vision is sufficient to see under the darkness. The edge of the area of darkness is approximately three feet away from the dragon and surrounds him entirely.

The grey dragon can cast two magic-user spells per day, but can use no spell of higher than third level.

Evil dragons make good armor

Hides with built-in bonuses

by Roger Moore



From issue #62, June 1982

In an era long past, an intrepid dragon-hunter and his wizard friend discovered that the hide of an evil dragon, if properly prepared, could be cut and formed into a suit of armor that provides protection against attack forms resembling the breath weapon of the dragon from which it was made.

To begin the process, an evil dragon (white, black, red, blue, or green) of at least adult age must be killed, without the use of magic and preferably by means of repeated attacks with blunt weapons. Even a single magical attack directed against a dragon, whether or not the spell casting succeeds and whether or not the spell causes damage to the dragon, will ruin the protective potential of the creature's hide and make later attempts at enchantment ineffective. If the dragon is hit with edged weapons, there is a chance the hide will be cut and marred to the extent that it becomes unusable as armor. For each successful hit on the dragon with an edged weapon (regardless of the amount of damage done), add 5% to the chance of the hide being damaged beyond use. (Thus, if a dragon takes 20 hits from edged weapons, there is no chance that the hide will be thereafter usable as armor.) If and when the dragon is killed, the chance that the hide is spoiled must be exceeded on a roll of d% in order for the armor-making process to continue.

The hide must be removed with care, and at this juncture a very sharp edged weapon is essential to trim the hide as cleanly and efficiently as possible. The instrument must be able to be controlled with precision, which means it can't be any larger than a standard dagger blade. If the character doing the skinning uses a normal (non-magical) blade, there is 30% chance that, despite his best efforts, the hide will not separate cleanly from the body and the resulting scraps of dragon-skin will be unusable as armor. If an enchanted blade is employed, the chance of failure at this step of the process decreases by 10% for each "plus" of the instrument; thus, with any blade of +3 or greater, successful skinning is assured.

Once the hide has been removed and transported to civilization (assuming the dragon wasn't killed in the village square), the services of skilled armorers, leather-workers, and tailors must be employed to fashion the hide into armor. This process takes 21-30 days for each suit of armor, and prices for the needed services will be three times the standard rate. Only one set of armor may be fashioned from the hide of a single dragon.

The resulting suit of armor is equivalent to normal scale mail in armor class (6), maximum movement rate (6″), and bulkiness (fairly bulky). It weighs about 30 pounds, compared to 40 pounds for normal scale mail. The non-enchanted armor can be worn "as is," but if the non-magical armor is hit even once by an edged weapon, it will not be able to be enchanted after that.

Enchanting the armor must be done by a magic-user of 16th level or higher, who will insist on a generous payment in gold pieces, or the promise (and proof) of some other benefit that might be offered. At least half of the payment must be supplied in advance, with the rest due when the armor is delivered.

The magic-user must first successfully cast *enchant an item* on the armor, and then apply a second spell (which varies depending on the armor type) to act as a catalyst, triggering the armor's capability to resist a particular attack form. This second spell must be applied (the casting must have been begun) within 12 hours after the completion of *enchant an item*. If the magicking process fails, either because the casting of *enchant an item* is unsuccessful or because the second spell is not applied within the required time, the magic-user is under no obligation to make another attempt free of charge.

The second step in the process depends on the color of dragon hide used. To finish white dragon armor, an *ice storm* spell must be cast on the hide; for black dragon armor, the finished hide must be immersed in acid for 13-24 (d12 + 12) hours; to complete green dragon armor, a *stinking cloud* spell must be cast on (around) the hide; for blue dragon armor, a *shocking grasp* spell, and for red dragon armor, *burning hands*. None of these spells or substances will damage the hide they are applied to; their function is to activate the innate resistance in the hide which has been "brought to the surface" by the *enchant an item* spell.

When the enchantment is complete, the armor will be essentially equivalent to *+1 scale mail*: armor class 5, movement rate 9″, weight 15 pounds. In addition, each armor type/color affords the wearer resistance or immunity to a particular attack form. The special properties of each type are:

White dragon armor — Resistance against white dragon breath, winter wolf breath, *cone of cold* spell, and other attack forms involving cold, ice or frost.

Black dragon armor — Resistance against black dragon breath, giant slug spittle, anhkheg digestive acid, and other attack forms using acid or acid-like effects.

Green dragon armor — Resistance against green dragon breath, iron golem breath, *cloudkill* spell, and other attack forms using poisonous gases.

Blue dragon armor — Resistance against blue dragon breath, *lightning bolt* spell, storm giant's lightning attack, and other sorts of natural or artificial (including magical) lightning or electricity.

Red dragon armor — Resistance against red dragon breath, *fireball* spell, and other attacks using heat or fire.

"Resistance" includes these benefits: The wearer of the armor gains +1 on all saving throws against the specified attack form. The wearer is unaffected by any attack of the specified type that does 6 points of damage or less in a round. In all cases, the wearer is entitled to a -1 modifier on each and every damage die rolled (with a minimum of 1 point of damage per die). If the application of this modifier reduces damage taken in a round to 6 points or less, the wearer takes no damage (as stipulated above).

Although these suits of armor come from evil dragons, clerics and fighter-class types of all alignments may wear them.

III. Playing with class

We don't like to talk about it *too* much, but it's a fact that you can play the D&D® game or the AD&D™ game for an entire lifetime without ever needing to open the cover of a single issue of DRAGON® Magazine.

Gasp! Horrors! What is he saying? Well, the point is this: The rule books for those games are very complete. The games wouldn't be as popular as they are if you had to buy a magazine every month to get everything you needed to be able to play. But as complete as those rules are, they are also so complex that they can't possibly be all-encompassing or all-satisfying. Or, to adapt a quotation from a pretty good writer named Mark Twain, Difference of opinion is what makes it possible for role-playing game magazines to exist. Anyone who gets into a game deeply enough and thinks about it long enough and hard enough forms an individual set of opinions on how a certain slice of the rules can be made "better." Some of the best writing we've run across using this approach is contained in the following section on AD&D player character classes.

The articles run the gamut from a brief glimpse at the thief's special abilities to a complete reconstruction of the bard class; from an essay on how to "psychologically play" the paladin to a specific, largely statistical look at how the monk could be redesigned; from ideas on how to give the druid more depth to some official words from E. Gary Gygax on cantrips and spell books, designed to fill some voids in the rules concerning magic-users and illusionists. What they all intend to do, in one way or another, is to help the whole game system — and the people who enjoy it — benefit by adding more depth, or more detail, or more realism to one of the system's component parts. As is almost always the case with the magazine's offerings, these articles — with the exception of Mr. Gygax's words — are suggestions only. They do not represent official rule additions or changes (again, except for the material on cantrips and spell books, which will probably appear in future rule books in essentially the same form). But you may find them appealing enough to give them a try in the friendly confines of your gaming group. Do they upset the balance of the game? That's not a yes-or-no question; the answer depends on how you use them, and how well they fit in with the one-of-a-kind AD&D game that is embodied in the world your characters are a part of. You don't *need* these articles, but we think you'll *like* 'em.

The thief: a special look

Examining abilities, old and new

by Lenard Lakofka

The thief character is more often abused by players than underrated, though some players miss capabilities that thieves should have. The easiest way to discuss a thief is to look at his special abilities.

How often does a thief *pick pockets*? I had a thief progress to 16th level over a two-year period, and in all that time he picked one pocket. Picking a pocket is best done just as an assassin plans a killing. The two acts have a great deal in common. If you tell a player, "A drunk is approaching and bumps into you as he passes," or some such statement, it will be obvious to all the players what has likely occurred. On the other hand, if you allow the thief to pick his time of attack with some real forethought, it will be very difficult for the victim to realize when his pocket was picked.

To encourage pickpocketing, it is very wise to have many encounters for the party in a town. Mention every person the party passes on the street if the town is small. In a town with a thousand or more persons there will be a number of crowds encountered, or people will be passed during almost every round of movement. Such situations are a thief's bread and butter. A good thief will not attempt to pick up something if he will stand out. This should be obvious from the victim's point of view as well. Allow more experienced thieves, whom player character might run into, to convey this concept (for a price) if your players have not already caught on to it.

Thieves also enjoy slipping in and out of camps to pick up things. A sleeping victim can add as much as 100% to a thief's chance of stealing something. A good thief will try to sneak past an outpost or lookout to get into a camp occupied by sleeping or intoxicated residents. A good thief will rarely kill the guard unless he has to.

One of the most important functions of a thief — mapping — is not even mentioned in the Players Handbook. The ability to sneak into a place and get the "lay of the land" is very important to any party. It is most valuable when a building is the subject of the party's eventual attack. However, the DM should be sure that a thief takes the opportunity to draw a map promptly. If the thief must do it from memory after the investigation, the map will likely be inaccurate. Also, the DM must require some reasonable intelligence on the part of the thief to make a good map. Stupid thieves (intelligence of 7 or less) might not even know how to read, much less write or draw accurately.

On the Intelligence Table (PH, p. 10) we can see that those of intelligence 7 or less can learn only one language over and above their minimum number. Intelligence can be used — for *all* characters — to determine the chance to be able to read and write any and all languages known. Multiply intelligence by 12 to yield a percentage chance that a character of any class will know how to read and write. Optionally, wisdom may be added to this chance (cumulative), but at the lower rate of 3% per point of wisdom. This method ensures that most characters can read and write, but not all.

Thieves (or any other characters, for that matter) who fail to map as they go, or at least to pause during the investigation to map from time to time, should be forced to draw a map later from memory. If a single player is making the map, for game purposes, allow no one else who is present to make a map. This is especially important if any player has no character on the mapping expedition. A good party will rarely send the thief on a mapping foray alone. They will send along one or two back-up characters who can help if things go wrong.

Opening locks, as we all know, is a matter of "cleverness, plus knowledge and study of such items" (PH, p. 27). Again, stupid thieves could be penalized, but likely that would be going too far and players would rebel. However, real intelligence does come into play on puzzle locks and complex closures. Nothing forbids the inclusion of "complex locks" in addition to the run-of-the-mill, crude lock the thief will run into most of the time. "Complex locks" can subtract some set amount from the thief's percentage chance to open the lock, cutting his prospects by one third, one half, two thirds or even more for truly unusual, challenging closures. Such complex locks should be expensive and rare. Picking a complex lock (or an ordinary one) in a stress situation (practice does not count) can give a thief actual experience, if the DM chooses to award experience for such an act. An ordinary lock takes 1-4 rounds to open; a complex one can take 1-10 rounds (as suggested in the DMG, p. 19) or perhaps even longer for really unusual ones.

Finding traps and *removing traps* are two separate acts. It is best for the DM not to go into detail on what kind of trap is found, because that might tip off the way to disarm the trap. Some traps can be obviously disarmed, and thus the second act (removing) does not come into play. The DM is wise to say something like: "You find no traps," or "You think you disarmed it," as opposed to "There are no traps," or "You have disarmed it." Only if the character has a 100% chance of success should a definite statement be made.

A new ability in this category is given below — *setting traps*:

Level of thief	Chance to set trap	Level of thief	Chance to set trap
1	26%	9	65%
2	32%	10	68%
3	38%	11	71%
4	43%	12	74%
5	48%	13	76%
6	53%	14	78%
7	57%	15+	80%
8	61%		

Adjustments for dexterity:

9:	-10%	14:	+8%
10:	-6%	15:	+11%
11:	-2%	16:	+14%
12:	+2%	17:	+17%
13:	+5%	18:	+20%

Adjustments for race:

Dwarf:	+15%
Elf:	-5%
Gnome:	+10%
Half-elf:	0%
Halfling:	+8%
Half-orc:	+4%



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The best possible chance to set a trap is 99.9%. To keep the chance from going any higher than that, convert 100% to 99.1%, 101% to 99.2%, and so on, up to 108% to 99.9%. Failure to set a trap successfully will cause the trap to spring on the thief attempting the action. His chance to escape from his own trap can be a function of dexterity for mechanical traps, at a chance of 3% per point of dexterity. If the thief does not jump free, he will suffer the consequences of the trap's damage-dealing properties.

Moving silently is only abused when the DM forgets that the allowable rate of movement is only 12 feet a round (DMG, p. 19). If the thief moves faster, reduce the chance of silent movement by as much as 3% per foot of movement rate above 12 feet per round. The actual surface being crossed will dictate the proper subtraction (ranging from ½% to 3% per foot). It should also be noted that the thief using a *silence 15' radius* spell will have that sphere of silence hit his victim while the thief is still 15 feet away; a sudden lapse into silence will often alert a victim. Circumstances must be considered in such a case. It should also be remembered that *boots of elvenkind* do assume some slow rate of movement — not 12 feet a round, but not running either — in order to function properly. A speed of up to half of the thief's normal walking speed would allow the boots to function as designed. A higher speed would begin to negate their effectiveness.

Hiding in shadows has been discussed numerous times. Shadows must be fairly deep to be effective for hiding. Don't forget that a figure hiding in shadows can still be detected by smell, a *wand of enemy detection, detect magic* (if the character hiding has a magic item), and other such non-visual means.

The chance to *hear noise* assumes that the area is quiet. If the party is talking or moving about, this action will negate the chance. Hearing a sound can also involve discerning what is heard — but this ability does take thief's training. Re-roll (at the same chance as to hear a noise) to see if the sound was discerned enough to determine what a likely source or cause might have been. Discerning a noise might not only mean hearing bits of actual conversation, but might also allow a guess as to how many persons are engaged in speaking. The DM should not give away too much!

Obviously, non-thieves can hear things, but the ability of discernment should not be allowed to them. Give other characters half of a thief's chance (by level) to hear noises, but avoid a procession of one character after the other going to the door to listen. Such a procession might be heard from the other side. Note that undead monsters rarely make noise.

Climbing walls can be aided by spikes driven in with a hammer. But this makes "Thor's own good sound" and can be heard for miles in some tunnel complexes. Such driving of one spike will take 3-18 segments, longer for very hard rock. Thieves who try to cast darts, throw daggers, and perform similar acts while clinging to a wall by their toes should fall flat on their behinds! A player will claim that great things are possible while his character is hanging on a wall, not the least of which will be disarming traps, melee, drawing a map and other absolutely absurd things. Give this turkey a chance to hold on equal to 2% per point of dexterity on difficult acts — but any act the DM considers impossible will cause him to fall, period. Falling can deal out quite a bit of damage — not the least of which will be to carried items, which will suffer ordinary or crushing blows as our hero hits the floor below.

Back stabbing can be partially negated. It does not have to be an all-or-nothing affair. Only total surprise will give the full bonus to damage. This bonus is due to the thief's skill at placing the blow exactly where he wants it. This can only be done on a surprised victim. A figure who catches sight of the thief, even if that sight is subsequently lost, will be on guard and might be hard to sneak up on. This cannot be quantified, and must be determined on a situation-by-situation basis. For example: A figure is running away from a party at full speed. A thief takes off after him and tries to hit from behind. The figure is not really surprised, but the fleeing figure is also not looking behind himself at every step. Thus, a bonus of +3 to hit (instead of +2 or +4) and perhaps double damage if a hit occurs (instead of triple damage) would be quite fair.

The druid and the DM

Opportunity knocks, indoors and out

by Tim Lasko

When the druid character class was first presented in *Eldritch Wizardry*, a character almost exclusively bent to be played in the wilderness appeared; the sketchy background and the specificity of his spells held little else in store for the poor druid. And soon, there was hardly a wilderness extant without a druid or two hidden away, but there were hardly any druids in the dungeon. The original druid was unique among all character classes in its lack of easy applicability to dungeon situations.

When the AD&D™ game was released, the druid's abilities and possibilities grew until it was another character class among many. But the association, partly well-founded, with the wilderness still remained, despite the expansions to the class found in the AD&D rules. Among all the spell casters, the druid still wins hands down in the wilderness, as it was meant to. But now, the druid has better hit dice, better spells, a better background, and a handful of other benefits that make it an ideal campaign character. A Dungeon Master would be wise to encourage druid player-characters in his campaign, with the intent of getting characters out of the city and the dungeon and into the woods and wilds sooner, preventing the campaign from being too dungeon-centered and leading to a better game for all involved. But before one can judge a druid fairly, a few misconceptions should be removed.

The old *Greyhawk* (and earlier) image of the human-sacrificing, hostile, nature-oriented cult has been dispelled, but there remain a few myths, from the standpoint



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of the game, that must be dispelled. These points, once eliminated from consideration, can lead to a better playing of druids in your milieu.

The first and most common of these misconceptions is that druids, because of their association with the wide open spaces, are unable to function in the dungeon, sometimes being handicapped with claustrophobia. *Druids are not claustrophobic.* Anyone who has traveled deep into the woods and gotten lost can attest that the feeling one gets is claustrophobic. And while a particular druid afraid of the woods may be amusing, it isn't true in general: The druid is at home both in open meadows and dense underbrush. Therefore, there is no reason to assume that a druid traveling in a well-equipped party which is cognizant of its location would be frightened any more than the average party member.

Second, *Nature does have power in the dungeon.* Certainly there are enough lichens, molds, small creatures, and other living things through which a druid can feel Nature's presence. The stones and rocks of the dungeon itself, being the base of Nature's power, can give a druid a solid feeling in an unfamiliar environment. Remember that Nature encompasses many things other than plants and animals. The idea that a druid is powerless in the dungeon is ridiculous.

And last, *Druids are not misanthropic in nature.* That is, they are not prone to hate humanity in general. If druids are more preoccupied with the non-human facets of Nature, this does not preclude their association with other humans. Granted, the druid's beliefs may cause him to look down upon other humans who treat Nature too callously, but this does not lead to a hatred of all people; after all, man is just another part of Nature's design.

With these points out of the way, let's look at the DM's side of a druid PC's preparation. Preparation is very important to a young druid character, and a large amount of the preparation will have to fall on the DM's shoulders, depending on how you handle certain elements in your own milieu, such as the hiring of hirelings and the acquiring of friends. Normally, the druid should give his own spiel while hiring, but he should be interested in hiring those whom he can easily sway with his powers, such as farmers, superstitious barbarians, and the like. Of course, a lasting friendship probably cannot be made with a cleric of an animal-sacrifice cult, or a lumberjack.

Initially, of course, the druid's high charisma is a definite benefit to hiring, but a druid trying to hire, say, a barbarian, would gain another +5 to +15% depending on the superstitious nature of said barbarian and the persuasive techniques employed by the druid. For example, using a *call lightning* spell on the barbarian's behalf (or to scare him) might



be worth a 15% bonus on the hiring percentage, whereas a mere *animal friendship* would not impress the potential hireling. Similarly, a farmer would be more inclined to lie to the King's Guard if the druid threw a *plant growth* or a *purify water* in return. This kind of help usually nets a +5 to +10% on reaction dice rolls. A druid will also automatically gain certain loyalty bonuses, specifically those for *firm and fair* discipline and *just and invariable* treatment, merely because of his training and alignment. The druid also incurs no alignment-difference penalties on loyalty rolls for similar reasons.

The important thing to remember with humanoid encounters and druids is that the druid's training allows him to stand inviolate, providing that he is doing the talking and he appears to be in control of the situation. If the party needs a safe place to sleep or hide out, or they're just hiring more cannon fodder, the druid should make the pitch alone; the sight of other people ordering him about tends to ruin his powerful image. Friends and companions should not be whispering in the druid's ear or prompting him, and neither should the druid be displaying greed or similar intentions.

Another important item in preparation of the character is the weapon choice of the druid. Do not forget to enforce the non-proficiency penalty (-4). A druid is *not* free to grab any magic sword and start swinging it. The druid has a fair choice of weaponry, and a choice must be made and enforced early, as it should be for any class. The weapon choice of the druid can be one of the player's most important decisions: If the druid does not choose the club, the *shillelagh* spell becomes useless; if he dismisses the dagger and dart, he loses his throwing-weapon options; and if he does not choose the high-damage weapons (scimitar, spear, etc.), his use as an emergency fighter is limited. The tone of your campaign should help the player decide, but it always helps to give hints and rumors of magic scimitars and other weapons. And regardless of the choice, the druid must stick to it.

Of course, the player may bypass the usual options and wish to have a non-standard or less traditional weapon, such as a blowgun or a scythe (not the small sickle-like type, but the large economy model similar to the one that Father Time carries). Note that there is an expense in using and choosing either of these weapons; the player must seek out a tutor for the initial instruction, then he must pay to have the weapons specially made, since many armorers and weapon manufacturers probably would be ill-equipped to handle such a request.

For the blowgun, the darts required should be specially made, usually being longer and lighter than an ordinary dart (magical darts cannot be used in such a blowgun). Blowgun darts are thrown off course by any wind above a normal draft, so they may be used effectively only in some underground areas and dense underbrush. Generally, a blowgun dart is +2 "to hit" against metal-armored men and +3 against non-metal-armored men. This bonus is lost if any respectable breeze is blowing (for example, the average closed dungeon room would have no effect, but a long, drafty hallway might), and in a good wind the accuracy suffers

by 1 point "to hit" for every five miles per hour of wind, assuming a man-sized target, unmoving, within ten feet of the druid. It is nearly impossible to aim a blowgun dart at a figure in melee without a chance of hitting the other participant(s). If the player wishes to dip the darts in any substance, this must be done within one turn before firing, or the substance will evaporate and/or slide off the dart.

The other exotic weapon mentioned, the scythe (being a common farm implement), will generally be less expensive in cost, but an ordinary tool cannot be used because it would be generally unsuitable for frequent use against monsters and men, most likely falling apart or dulling quickly. A tutor is also necessary to teach the druid how one could be used in combat. The exact "to hit" values are given later in this article, but as a rule of thumb, a scythe can hit weaker armor classes more easily; however, stronger armor classes are much harder to hit. The scythe is also a very heavy item to carry (that is, one which is used in combat), usually being upwards of 120-140 in gold-piece weight. The weight alone may prevent many druids from using this weapon.,

Other exotic weapons suggested by the player should be considered carefully, as these two should be, before allowing a druid (or anyone, for that matter) to have one in the campaign. Any non-standard weapon a druid may carry must be able to be included in a broad category which also includes aother weapon that a druid is able to use (for example: blowgun dart and regular dart, scythe and scimitar), and should not do any more damage than a scimitar.

Of course, if your druid has a blowgun, he may want to use poison darts, which brings up the matter of poisons. Personally, I feel that the druid's ability with natural poisons could (and should) rival that of the best of assassins. However, flaunting such power would not only give druids a notoriety they do not deserve, but also would give player-character druids too much power. A great amount of restriction is called for here by the DM. A player-character druid who uses poisons left and right should be receiving threats or veiled warnings from the townsfolk, his mentor, and even the Assassins' Guild. A just and reasonable rule would be to give the druid (through his mentor or his own research) the use of only one insinuative poison per level.

The most important of the druid's preparations is the gaining of mistletoe. Note that early in the young Aspirant's life, he must eventually seek out his own mistletoe. The druid's mentor would provide the young Aspirant with a small amount of *lesser mistletoe* to last him a short time. The amount probably would depend on the druid's initial performance. However, no matter how much a druid starts with, he must seek his own someday. In seeking his mistletoe, the druid should search for an oak forest and find his own to cut, according to the method described in the Players Handbook. The only problems the druid may have are the lack of a nearby oak forest and the lack of proper materials. The former of these problems can be solved by any resourceful player, but the latter will cause the same player a few problems until the druid is rich enough to purchase or forge his golden scythe and bowl. Remember that any mistletoe cut without such materials is only *lesser mistletoe*. Obtaining mistletoe is generally not much of a problem for a player (unless the DM makes it a problem), but keeping it fresh can be.

As part of the beginning druid's instruction, the DM should inform the player that mistletoe will become useless unless it is kept fresh. Freshness is maintained by immersion of the mistletoe in spring water treated with several herbs, which are combined according to a formula learned from his mentor during his training. The herbs should be replenished monthly as well. After six to ten days without preservation, the mistletoe will lose one level of effectiveness (from *greater* to *lesser* to *borrowed* to useless), the effect being cumulative. In addition, holly will become useless after one week without preservation, and oak leaves will become useless one week after collection, regardless of any preservative. Preservation of mistletoe could become very important on long missions.

Most of the preparation mentioned here can be taken care of in a short talk between the DM and the potential druid, and perhaps a few die rolls; that is; there shouldn't be any lengthy preparation involved, unless you normally spend a lot of time in such preparation. The player may wish to consider more aspects than what are outlined here, but usually these merely add polish to a completed character. Once the basics are taken care of, the druid is ready to enter the dungeon. Later in this article are several additional suggestions which also happen to be changes to the AD&D rules, and you can pick and choose among them as you like. What remains is for the DM to decide how to keep the druid interested in the dungeon. The fighters get their share of action, the clerics have their undead, and the thieves always have a door to listen at; why should the druids be left out? Granted that more opportunities exist outside the dungeon for DM deviousness toward druids, but the existence of a small natural cavern underneath the castle is laden with possibilities for the druid. There is no real trick to taking parts of the world above and transporting them below the surface.

Aboveground, the druid should be kept on his toes. If he lives in a city, as he might until he can brave the woods, his room *could* be raided one night, and what do thieves know of herbs and plants? Anything well protected, such as the druid's mistletoe, should be worth a lot of silver! If the town is especially rowdy, a druid should be careful of certain prejudiced residents who don't happen to like the "forest folk." And if the druid already has made residence in a grove of sorts, then a wandering monster or two could make life interesting for him. But the main point is for the DM to keep him interested in entering the dungeon.

A few "extras" can be placed strategically in the dungeon, which will not only delight a druid character, but constitute an interesting trick for the rest of the party. For example, how about a carnivorous (and hungry) plant-watchdog left by the dungeon's former occupants? Or the magic-user's laboratory, where the wizard spent so much time working on plant/animal hybrids? Or the underground conservatory with all of those beautiful benign (?) plants now wild, unkept, and overgrown, perhaps hiding something beneath or behind them.

Imaginative treasures can draw a druid into an adventure, such as a map leading to a tomb or a cave several miles away. This option would give the druid a chance to use his wilderness skills to help defend the party along the way, and give the rest of the players a nice underground complex to loot as well. If enough of these complexes are scattered about, the players could soon realize the asset that a druid character really is, and this will help bring the other characters out of the dungeon and into the wilderness.

There are several other variations on the norm; the DM should help in some fashion to get the druid involved in the party, and into situations where the druid can be of some use while having the combined protection of the other party members. In this fashion, the druid will advance with the rest of the party, so that he or she is of some use to them when they attempt to brave the wilderness.

It is true that druids are made for the



wilderness, but the game needn't exclude them from the dungeon. A well-played druid in a campaign will multiply the options for DM and players alike, both underground and aboveground.

Suggested rule changes

Some of the rule changes below detail possibilities for the druid character that weren't covered in the AD&D rules thoroughly enough, and several others (notably the spells) make a clearer distinction between the effectiveness of the various varieties of mistletoe. Some of these rules (e.g., aging) imply that other classes be restricted similarly. It is also helpful to remember that the druid gains +2 on his saving throws vs. fire and electricity, and that there are more spell adjustments for underground situations given in the Players Handbook.

Druid spells

Predict weather: If greater mistletoe is used as part of the divination, the knowledge gained is good for an additional hour for every two levels of experience of the druid above the normal time of two hours per level. For example, a 5th-level druid casting this spell would have exact knowledge of the weather for twelve (10+2) hours.

Shillelagh: The *shillelagh* is unable to hit creatures who can only be hit by magical weaponry (e.g. wraiths, lesser demons, etc.) unless greater mistletoe is used in the enchantment.

Speak with animals: Due to the druid's teachings and beliefs, he is able to communicate with animals better than an average cleric; therefore, the duration on this spell should be 3 rounds per level, but only if mistletoe (any type) is used in the casting.

Cure light wounds: With this spell and other *cure wounds* spells, if the material component is holly instead of a type of mistletoe, the spell is only half effective. Oak leaves cannot be used as the material component for these spells.

Fire trap: If greater mistletoe is used in the setting of the *trap*, an additional point of damage would be done, if the *trap* were sprung, making the total damage 2-5 points plus 1 point per level of the caster.

Warp wood: With this spell, a 3rd-level druid can seal or spring a *wooden door*, and a 5th-level druid can do the same with a *wooden reinforced* door.

Call lightning: The lightning bolts will do the full damage stated (2d8 + 1 die per level) if a type of actual mistletoe is used in the enchantment. If holly is used, the damage is only 1d8 + 1 die per level of the druid. Oak leaves cannot be used as the material component of this spell.

Neutralize poison: A type of actual mistletoe must be used with this spell. Failing to do so by using holly or oak leaves will reduce the power of the spell so it acts as the cleric spell *slow poison*.

Summon insects: In an underground environment, the chance for flying insects being summoned drops to 50%.

Character age and aging

The druid player character's initial age should be 22 + 1d4 yars, not 18 + 1d4, because of the time needed to gain a great amount of knowledge concerning Nature and her works. Also, treat the druid as five years younger than his actual age for the purpose of determining age category. For example, a human druid would remain mature until age 45 instead of 40. The druid loses this benefit, for obvious reasons, if any of the following events occur: the druid catches a major disease which incapacitates him for longer than 1 week; the druid fails a system shock roll; the druid loses a point (or more) of constitution by any means; or the druid lives within a major city or town for longer than one-quarter of his adult life.

Sage ability

Due to the great amount of knowledge gleaned in training, even a young druid has a small chance at knowing the answer to a sage-like question, but only in the categories of *flora* and *fauna*. The chance to know the answer to a general question is a base 10%, beginning at 2nd level and advancing 2% for every level thereafter through 8th level. The chance for answering a *specific* question is a base 5%, again beginning at 2nd level and advancing 1% for every level through 8th. At 9th through 11th levels, the druid would know the answer to a question as if the same question were put to a sage *out of his field*. Above 11th level, the chance to know would be as if it were put to a sage with *flora* or *fauna* as his *minor category*. The usual limits and time requirements that apply to any sage also apply to druids, if they wish to use this aspect of their abilities.

Loyalty of hirelings and henchmen

As explained earlier, druids automatically gain the loyalty bonuses for *firm and fair discipline* and *just and invariable* treatment. These bonuses raise the normal loyalty base to 70%. The druid does not incur alignment-difference penalties to the loyalty base, either. If there is any change in the druid's alignment or treatment, an immediate loyalty check must be made for all of the druid's hirelings, ignoring the above bonuses, but not any others gained since the hiring.

Weapons

Blowgun and blowgun darts: The blowgun itself weighs 10-20 gp, and each dart weighs approximately ½ gp. Each dart is capable of doing 1-2 points of damage to an opponent, regardless of the opponent's size. The blowgun is 4-7 feet long, and requires at least that much space to use. It can be fired once per round. The blowgun has no long range; medium is 3"-5", and short range is up to 3" (30 feet).

Scythe: A scythe designed for use in combat weighs 110-140 gp. It is capable of doing 2-8 points of damage to a S- or M-sized opponent, 2-7 against opponents of L size. The length of a scythe is approximately 5 feet, and a minimum of four feet of space is required for its use.

AC adjustments for new weapons:

	10	9	8	7	6	5	4	3	2
Blowgun	+4	+3	+4	+3	+1	0	-1	-2	-3
Scythe	+5	+4	+5	+3	+2	0	-1	-3	-4

Gaining of spells

The druid, when praying for his daily replenishment of spells, may not always get the spells he desires. Nature will answer in the following manner to a druid's prayers:

On a roll of 7-12 (on 2d6), Nature will respond by granting all of the asked-for spells.

On a result of 4-6, Nature will respond, but will consider each prayer separately and may choose to grant only some of the spells. (The DM can simulate this by assigning a chance for each spell to be granted, and then rolling as many times as needed to determine the outcome of the druid's original requests.) If any of the originally requested spells is denied, the druid should immediately ask for *different* specific spells to replace those that were originally asked for but denied — and those "second choices" will be granted.

On a roll of 2 or 3, Nature will either choose to not give the druid any spells that day, or will give the character a random selection of spells (the choice is up to the DM).

Note that a worshipful druid will rarely not get the spells he asks for, but a druid who spends too much time in the dungeon or otherwise ignores or postpones his prime responsibilities may fall into Nature's disfavor. To reflect this condition, the DM should assign modifiers to the 2d6 roll as appropriate.

The druid gains his original knowledge of spells available to him through studies with his mentor, and will acquire information about the existence of other types of magic in the course of his adventuring, or as part of the training required to advance to a higher experience level.

Miscellaneous magic

Bag of beans: If a druid is present and casts a *hold plant* spell (using greater mistletoe) on the *beans* while they are being planted, the growth of the beans is halted for one round per level of the druid casting the spell.

Bag of tricks: If a druid possesses the *bag* and casts an *animal summoning* spell on it before pulling out the animal, the druid may name the animal that he wishes to have, providing that the animal is within the range of possibilities for both the *bag* and the spell.

It's not easy being good

Restrictions and rewards of paladinhood

by Roger Moore

There's a custom-made T-shirt in my closet that depicts a red dragon, clutching a full stomach and in some distress, with the caption "Paladins Cause Heartburn." This phrase has more meaning for me as a Dungeon Master and as a player in AD&D™ games than just as a sight gag. In my years of gaming, it has been a rare thing for me to see a properly characterized paladin, or even one that's done at least reasonably right most of the time. Unlike the situation with other character classes, the restrictions on the paladin class give it a wealth of special problems in play.

Certainly no one would enjoy being a character that is so hemmed in by regulations and restrictions that he comes across as humorless, dry and nit-picky about details. Paladins can be friendly, jocular, and basically happy people (and probably should be), but there are limits. It's in the nature of the game. People who don't care to play paladins (or other lawful good characters) as the rules outline them should really choose another class more suited to them, and consider the reasons for doing so. Few people respect and like to game with persons who cheat — and a paladin who is greedy, refuses to take risks, lets danger fall on everyone else, and has twenty-eight types of holy swords is definitely cheating. DMs can and should penalize this sort of behavior.

Some of the basic questions about using paladins as player characters involve what sort of things should be approved of, what should be avoided, and what kinds of actions constitute evil or chaotic acts. Perhaps the greatest enemy of paladins in the game is cultural relativity. Maybe anthropologists can study a tribe of cannibals and find their culinary practices reasonable, at least for the cannibals, but paladins of any religion would have to disapprove. The killing and eating of human beings or any other intelligent beings, even orcs, is not a good act by AD&D standards. It at least borders on being evil, depending on the situation.

Please remember, too, that this is a game, and it postulates the existence of fundamental absolutes like Good and Evil, Law and Chaos. There are few "gray areas." Smoking or taking hallucinogenic substances, indulging in casual sex, and going against the grain of society, regardless of what the person playing the paladin thinks of those actions, are in no way a part of the world of paladinhood in the game. They shouldn't be, no matter who is the DM, either. Using hallucinogens destroys the clarity of the mind and its attachment to reality, leaving the paladin open to inadvertently committing an evil or chaotic act, or being unable to deal with an emergency. Casual sex, of course, is chaotic and to be avoided (though I've known several paladins who would give their holy swords to get away with it).

Law implies permanence and few changes, and it further implies long-term relationships and love when connected to good. Law also implies obeying the rules of society and working within a system to make things work out for the better. Paladins can and should break laws that violate the tenets of lawful good, like slavery and the "right" to torture prisoners. In good societies, though, paladins would be expected to go along with the rules of their church and state, as long as they don't conflict with each other.

There is a small chance that a paladin character will be confronted with a situation in which many of the members of his or her church actually turn away from being lawful good; the paladin is not then obligated to follow the rules they hand down that aren't lawful or good, but is still required to be lawful good himself. In all cases like this, the paladin's deity can and should back up the paladin's actions as long as they are correct, though the deity's help might prove to be indirect.

There are lots of other ways in which paladins can become ensnared in chaos or evil. Conceit is one ("Boy, I'm hotter than a salamander's pitchfork now! I'm really something else!"), and it's one of the most common pitfalls. Humility is the virture that should be nurtured. Paladins may be more powerful and more effective than most other members of an adventuring party, but they should have a sense of their own limitations, and their place in the Scheme of Things. Related to this is the tendency seen in a number of paladins to become arrogant ("Get outta my way, peasant! Do you know who you're dealing with?") And an excessive display of either conceit or arrogance is a transgression and merits severe penalties.

The hunger for power and more material wealth is another of the many deadly temptations in paladinhood. There's nothing wrong with desiring a better sword; demons and devils, to name just a couple of types of traditional paladin adversaries, cannot be hit with non-magical weapons, so acquiring magical ones is important and necessary in the long run. But having magical weapons for their own sake, just because one wants to look as decorated as a Christmas tree in front of all the local peons, is wrong.

A related problem that will be run up against by nearly all paladins is the limit on the number of magical items that may be owned by them. This rule gets violated all the time. I looked over one person's character sheet (for a paladin) and noted something on the order of twenty-odd magical items. When I asked him why he had so many when he was only allowed so few, he replied, "I only use a few of them. The rest are out on loan."

No dice. I gave him five minutes or so to dump all but his "legal" amount of magic, or else become a normal fighter. Things worked out after that. Excess magic should be given to other lawful good characters or donated to the nearest temple of the paladin's religion.

Constant association with neutral characters is an abused area; sometimes an entire party, with the exception of the paladin, may be neutrally aligned. In cases like this, another character should be substituted for the paladin unless there is something really monumental to deal with (like a quest to save a church, a high priest, or a holy artifact). This is part of the breaks of being a paladin. The company you keep will reflect on you.

Associating with evil characters in any way in a friendly manner is *EVIL*. Period. If a paladin character becomes



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aware that one of the party members is actually evil in alignment, then a confrontation is inevitable. The paladin will be required to have nothing to do with the evil person(s), with the possible exception of taking someone into custody if that person commits an evil act.

Paladins meet evil persons all the time in their daily business, even just walking down the street, but don't associate with them. There's nothing wrong with compiling all the information one can get on local evil sorts, and on evil-aligned characters, for future reference in crimefighting. One can use informants, direct questioning, and judicious surveillance and spying (though this last endeavor might prove questionable if done too often).

Note again that a confrontation will be *inevitable* between a paladin and another evil player. Once a paladin is aware that evil exists, he cannot turn his eyes away from it; that's not just cowardly, it's wrong. On the other hand, a paladin cannot just slay every evil person he meets. That's wrong, too, unless every evil person one meets is trying to kill the paladin or someone else. But somehow, in one way or the other, the ends of evil *must* be undone.

Killing is a difficult topic to address with regard to paladins. This article doesn't attempt to deal with the question of whether all killing in real life is evil or not. In an AD&D game, however, there are many creatures whose whole existence is evil and cannot be undone by the means short of a *wish* (and even that may not be possible). Undead of any sort, evil dragon types, and all demons, devils, and daemons deserve (from a paladin's point of view) no other fate than utter and absolute destruction. Allowing such creatures to live, unchallenged, is evil. Sometimes little more can be done than to send the creature back to its home plane, in the case of demons, devils, and daemons, but if the situation permits they should be slain by whatever means are at hand so that no further harm may be done by them. There is no quarter given, and no prisoners are taken.

Other beings, like beholders and mind flayers, will also fit pretty well into his category. No amount of polite talk and reasoning will convince an intellect devourer to be a nice guy. The sword is the only answer. When orcs, trolls, and so forth are encountered, the same applies. They are evil, there are deities who make a living at keeping them evil, and there's not much more to say. Perhaps the only exception would be if the evil creatures surrendered; the paladin could then tie them up (or whatever) and march them off to the nearest authorities to stand trial or be imprisoned.

Not all of the problems paladin player characters encounter in this area of whether killing is right or not are the fault of the player running the character. Sometimes a DM will set up a situation in which, for example, the lawful goods have slain all the males of a tribe of werewolves, and all that's left are the females and young, who cower in the rocks and refuse to fight. Civilization is hundreds of miles away, and no means exists at the moment to render the captives free of lycanthropy. If released, the young will grow up and terrorize the neighborhood again. If they are kept as captives, the party will be hampered and may meet new monsters at any moment.

Killing the captives could well be the only alternative the paladin is left with, yet if this is done the DM might say it was evil and remove the player's alignment and status as a paladin. A touchy situation, right? The DM should keep well in mind how he or she would react if placed in the same situation in the game, essentially trapped with no way out. It isn't fair, and the players will know it and resent it. If captives must be slain, it should be done quickly, without torture, and with the assurance that there was no way to avoid it.

If a paladin does have prisoners and they can be disposed of by turning them over to other authorities, and this won't unreasonably endanger innocent people, then killing them out of hand could rate as an ungood act. The DM is the final arbiter of such matters.

As far as using poison, killing innocent people or beasts, or torturing goes, any of that means doom for paladinhood. If a radically evil act is committed by a paladin, I roll percentile dice for the deity's reaction, giving a 5% chance that in addition to removing paladinhood, the god kills the ex-paladin as well. One paladin has gone out this way while I was a DM, after butchering some wereboars who were having a campout with the party. He vanished in a bolt of lightning. So much for that.

In dealing with neutrals, it would be better for the paladin to focus on using ways other than killing to accomplish goals. One paladin in our group encountered a dryad who tried to charm some of the players right after the group had rescued her from being ravished by a bunch of nasty, unwashed orcs. The paladin punched the dryad in the nose, and she fled.

While the group (and myself, who was the DM) was shocked by this, in retrospect it might have been a little strong but it was right. She had her life and a little bloody nose to show for attempting to kidnap party members. By lawful good standards, she could have come out of it a lot wrose. Though I had the paladin chastised for this, I think now I shouldn't have and should have let it stand. (Perhaps I should have congratulated him; he had a *vorpal sword* and might have used it, but that response *would* have been too strong and not good.) Of course, when confronted by a band of wild bandits or buccaneers (all neutral) you can't just punch them in the nose and settle things. Again, the sword might be a reasonable answer.

As for what paladins *do* believe in and practice, they like friendships, law and order, charity, sharing personal dedication to high goals and standards, chains of command, obedience to orders, honesty and truth, and taking joy in being alive. Paladins want to find more allies of lawful good alignment and establish assurances of mutual aid in case of danger to one or the other of the involved parties. Permanence, tradition, and predictability are pursued. If you feel the need of a role model in figuring out what else paladins might approve of, think of John Wayne (making some appropriate substitutions in taking him out of the Old West), or read *Three Hearts and Three Lions* by Poul Anderson. This book could have formed much of the basis for putting paladins into the AD&D game; the character Holger Carlsen is a paladin if he is anything. Other examples, like King Arthur or Sir Lancelot, might help as well.

Finally, the DM can make use of several methods to bring paladin characters into line with their alignment, if such nudging is needed. Reduction or withholding of experience points from an adventure; being unable to use lawful good-aligned swords without some difficulties (like back-talk from the weapon if it is intelligent); negative reactions from the paladin's horse, henchmen, or hirelings; or direct warnings from the paladin's deity can be effective means of dissuasion if the paladin contemplates an evil or chaotic act.

The DM should bear in mind the difficulties involved in playing a paladin, and should make an effort to not make things worse for the player by setting him up for defeat in some sort of morality trap. Remember that being good isn't being stupid, either, and paladins should not be made to take on more than they can bear. "Banzai" attacks without hope of accomplishing anything (like attacking a Type VI demon with a pocketknife) are ridiculous. Low-level paladins should get challenging, low-level monsters to fight; retreating from tougher monsters is smart and good, if the player plans to come back and smash the villains when he gets tougher later on.

I've had a lot of misgivings in my gaming experience about having paladins in the game at all, but in general a well played paladin is about the best character that the AD&D rules have to offer. It is also the hardest to play, and it takes a lot of dedication to play it well. The guy whose paladin punched the dryad in the nose played the best paladin I ever saw; though he would "toe the line" adjacent to chaos or neutrality from time to time, his paladin was basically a good one.

And that is perhaps the highest compliment a paladin can get.

He's got a lot to kick about

Monks deserve more than they have

by Philip Meyers

Of all the character classes in the AD&D™ game, the class of monks is the most difficult to qualify for. A monk must have exceptional strength, wisdom, and dexterity, and — if he wishes to survive for very long — constitution.

The odds of rolling up such a character, even using the various "cheating methods" listed in the Dungeon Masters Guide, are not favorable. Given this, one would expect a monk to be a powerful character indeed. At first glance this would appear to be true. The Grand Master of Flowers can reasonably claim to be the most powerful fighter around, able to inflict 128 points of damage in a single round. This superiority, however, is more theoretical than real. In actual practice, the monk is the weakest of the character classes, not the strongest.

The sources of a monk's weakness are many. First, monks are severely handicapped in armor class. The Novice starts at AC 10, is denied the use of any armor, and receives no armor class adjustment for dexterity. This situation fails to improve for a long time — at 5th level the hapless monk is a "mighty" AC 7.

As for hit points, the average 1st-level monk with a 16 constitution has 9 hit points. The extra hit die at first level is not enough to allow the monk to keep up with clerics, fighters, or even thieves for very long. At 5th level the monk with a 16 constitution has an average of 25 hit points, while the cleric has 32¼, the fighter 37½, and the thief 27½ at the same level. (No one should try to play a monk with a constitution of less than 16; the figures become humiliating for the monk.)



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The multiple attacks with open hands that are supposed to be the monk's forte are still negligible at 5th level, becoming appreciable only at 6th level, where the monk receives 3 attacks every 2 rounds. Fighters are, however, quick to catch up; at 7th level they also acquire this ability.

The spell-like powers of monks are laughable when compared to the spell abilities of clerics or magic-users. Just as the 6th-level magic-user is acquiring a second *fireball* with which to destroy the enemy, the 6th-level monk is learning to *feign death.*

The ability to stun or kill an opponent is next to worthless at low and middle levels because the monk's chance of doing it is so small, and because the monk's awful armor class and hit points prevent the character from spending too much time in melee. Also, monks advance more slowly in level than members of any other character class at middle and upper levels.

Practical experience with monk characters reinforces the conclusion. In this author's experience, there seem to be two ways for a monk character to survive to reach upper levels. The first is for the monk to acquire a powerful magic item that offsets one or more of the monk's weaknesses, like a *ring of regeneration, bracers of defense AC 2,* or a *cloak of displacement.* The other way is for the monk to cower at the back of the party, avoiding combat wherever possible. This means the monk is generally useless and, aside from opening a few locked doors now and then, does nothing besides siphon off experience points from more deserving characters. Neither of these situations is wholly satisfactory.

Of course, one can always argue that, once the monk finally does make it to the upper levels, the long wait was worth it. An 8th-level monk is just about competitive with 8th-level characters in the other classes, and is clearly superior to an 8th-level thief, or even a 9th-level thief.

However, it is by no means certain that the monk character will ever get to 8th level, even should he honestly earn the 200,001 experience points required. This is due to the requirement that a monk of this level or higher must fight and defeat the present title holder in order to advance in level. Thus, every time the player-character monk tries to advance in level beyond the 7th, the character must run a basic 50% chance of losing and failing to achieve the level.

Worse still, the price of defeat is a full level's worth of experience points, just as if the monk had been energy-drained. A wealthy fighter who has been struck by a wight can pay a large sum for a *restoration* spell. The defeated monk has no such option. In effect, this limits the monk to 7th level, or at best means that the monk will ultimately need 2 or 3 times as many experience points as listed, since the luck of the die will invariably cause the monk to be defeated a number

Experience points	Level	6-sided dice for accumulated hit points	Level title
0—1,500	1	2	Novice
1,501—3,000	2	3	Initiate of the Rudiments
3,001—6,000	3	4	Initiate of the Elements
6,001—12,000	4	5	Initiate of the Principles
12,001—25,000	5	6	Brother
25,001—40,000	6	7	Disciple
40,001—70,000	7	8	Disciple of Secrets
70,001—110,000	8	9	Disciple of Mysteries
110,001—160,000	9	10	Immaculate
160,001—220,000	10	11	Master
220,001—400,000	11	12	Superior Master
400,001—650,000	12	13	Master of Dragons
650,001—900,000	13	14	Master of the North Wind
900,001—1,150,000	14	15	Master of the West Wind
1,150,001—1,400,000	15	16	Master of the South Wind
1,400,001—1,650,000	16	17	Master of the East Wind
1,650,001—1,900,000	17	18	Master of Winter
1,900,001—2,200,000	18	19	Master of Autumn
2,200,001—2,500,000	19	20	Master of Summer
2,500,001—2,800,000	20	21	Master of Spring
2,800,001+	21	22	Grand Master of Flowers

of times. Worst of all, the monk may have to stand off challenges by NPC monks, and who can say how many Superior Masters will be out looking for the character who finally makes it to Master of Dragons?

In essence, then, the monk is a useless character at lower and middle levels, and is extremely difficult to maintain at upper levels. The player with visions of Bruce Lee or David Carradine dancing in his head is in for a big letdown when such a player tries to run a monk character.

The idea of a character class of martial artists is undeniably a good one, and monks deserve a place in the AD&D system. But how, then, can monks be made competitive and (if possible) more interesting?

It is possible to cure the defects in the present system without changing the nature of monks at all, as the following suggested system demonstrates.

First, in place of Tables I and II on page 31 of the Players Handbook, use the revised tables given herein.

MONKS ABILITY TABLE

Level	Effective Armor Class	Move	Open hand attacks/round	Open hand damage	Special abilities
1	6	15″	1	1-4	A
2	5	15″	1	1-6	B
3	4	16″	1	2-7	C
4	3	16″	3/2	2-7	D
5	3	17″	3/2	2-8	E
6	2	17″	3/2	3-9	F
7	2	18″	2	3-9	G
8	1	18″	2	2-12	H
9	1	19″	2	3-12	I
10	0	20″	5/2	3-12	J
11	0	20″	5/2	4-13	K
12	-1	21″	5/2	4-16	L
13	-1	22″	3	4-16	M
14	-2	23″	3	5-17	N
15	-2	24″	3	5-20	O
16	-3	25″	3	4-24	P
17	-3	26″	4	4-24	Q
18	-4	27″	4	6-24	R
19	-4	28″	4	5-30	S
20	-5	29″	4	8-32	T
21	-5	30″	4	6-36	U

Special abilities

A: The ability to *feign death*, as the present monk ability D.

B: The mind-masking ability (resistance to *ESP*), as present monk ability B.

C: The *speak with animals* ability, present monk ability A.

D: The self-healing ability (present monk ability E), plus immunity to disease (present ability C), also including immunity to *haste* and *slow* spells.

E: *Body equilibrium*, as the psionic ability, except that it can be used but once per day, for 1 round per level of the monk. Also, the monk obtains *mind over body*, usable for up to 1 day per level.

F: *Empathy*, as the psionic ability, but usable only once a day.

G: *Invisibility*, as the psionic power, but usable once a day for 1 turn per level the monk has achieved beyond the 6th.

H: *Molecular manipulation*, as the psionic power, usable against inanimate objects only, once a day. Monks are limited to the 8th level of mastery in this power.

I: Resistance to *charms, hypnosis*, etc. as present monk ability G, plus 18 intelligence for purposes of *telepathic* and *mind blast* attacks, as present ability H.

J: Retarded aging, as though the monk were using a *phylactery of long years*, plus immunity to poison (present ability I), and immunity to *geas* and *quest* (present ability J).

K: *Body control*, as the psionic ability, once a day for a maximum of 1 turn per level of the monk beyond the 10th.

L: The *quivering palm*, same as present ability K.

M: *Dimension door*, once a day, as the magic-user spell.

N: *Speak with plants*, as a druid, present ability F.

O: *Mind bar*, as the psionic ability, 100% chance of success, usable once a week, maximum duration 1 hour per level of the monk.

P: *Object reading*, as the psionic ability, once a day.

Q: *Dimension walk*, as the psionic ability, 1 hour per each 2 levels the monk has attained, usable once a day.

R: *Astral projection*, once a week, as the cleric spell, but only the monk may so travel.

S: A premonition of death or serious harm occurs to the monk 1-4 turns before the harmful event, 90% of the time.

T: The monk acquires the ability to generate a *tower of iron will* or an *intellect fortress* about himself, duration 1 round per level of the monk, usable once a day. The monk must concentrate to use this power, and cannot do anything else besides walking slowly. If the monk's concentration is broken, the defenses disappear.

U: *Plane shift*, as the cleric spell, twice a day.

Note on quasi-psionic monk abilities

The powers in the above list that refer to the psionics section of the Players Handbook should be played as though the monk were psionic with regard to computing level of mastery, range, etc. Instead of expending psionic strength points to use the abilities, the monk simply abides by the usage restrictions given above. If the monk character is actually psionic, attack/defense strength and modes may be used normally, but the psionic monk never receives disciplines other than those inherent in the class's special abilities.

Other suggested changes

1: Open hand damage done is halved, rounding up, when the monk is attacking a creature 10 feet or more in height, or otherwise very large, and against creatures with a *natural* armor class of 0 or better.

2: A monk's thieving abilities are limited to *moving silently, finding* (but not *removing*) *traps, hiding in shadows, hearing noise*, and *climbing walls*.

3: Single combat as a means of advancement is not required until the monk reaches 12th level, and then only if the title is occupied (see below). A monk who loses a challenge loses 100,000 experience points and cannot challenge again for 1 year.

4: At 10th level a monk's hands and feet become the equivalent of +1 weapons for purposes of determining what creatures they can do damage to. At 18th level they become the equivalent of +2 weapons. (Moral: You can't karate-chop an iron golem.)

Upper-level advancement options

Monks can be either lawful good, lawful neutral, or lawful evil. The Players Handbook makes no mention of separate monastic orders for these alignment types; it follows that all monks are part of one big brotherhood, whether they be good or evil. In many respects, this does not make a great deal of sense. For instance (and this is a relatively minor point), the title names for monks sound like they were designed for lawful good, or lawful neutral, monks only. An evil Grand Master of Flowers? Not a very appropriate name, one might say.

Either we must do away with evil monks, which would be a loss, or the system can be altered to more appropriately account for them.

One solution to this problem is to allow the existence of separate, parallel monastic orders, at least three of them and perhaps more. There could then be more than one of each of the upper-level monks, but only one per title per order.

Each order would then decide how to solve the advancement problem. Lawful neutral orders might opt for the present system, as modified by suggested rule change (3) above.

Lawful evil orders might insist that combat be to the death, thus solving the problem of the rematches that constantly plague upper-level figures.

Lawful good orders might forbid advancement by combat and instead insist that candidates wait until a vacancy occurs. When, for instance, the reigning Master of Winter dies, all the masters beneath would be allowed to advance when they obtained sufficient experience points. A panel of masters would decide whom to promote from among the three Masters of Dragons and the current Superior Masters.

Advancement by default should indeed occur on a fairly regular basis in any sort of monastic order, if only because the reigning Grand Master of Flowers is probably close to death (being old), divine ascension (being powerful), or both. The following probabilities are suggested for such events:



Lvl.	Title	Chance of vacancy (per year)
12	Master of Dragons	3%
13	Master of the North Wind	1%
14	Master of the West Wind	1%
15	Master of the South Wind	1%
16	Master of the East Wind	1%
17	Master of Winter	2%
18	Master of Autumn	2%
19	Master of Summer	4%
20	Master of Spring	6%
21	Grand Master of Flowers	10%

Naturally, figures like these will vary from campaign to campaign. Numbers are given here only as an example of how such a system should be set up. The chance given for each master level should be rolled for once per year, so that 10 total rolls are made. These chances do not take into account possible deaths resulting from challenge combats. The DM will have to establish how often each master will be challenged. Each of the Masters of Dragons could be challenged as often as 2-8 times per year in a lawful neutral order as described above. There would be relatively fewer challenges in a lawful evil order.

In a lawful good order that does not advocate advancement by combat, a DM might contrive to say that the Grand Master of Flowers always rules for 1 year only, and at the end of that time passes on to become a divine being on one of the Outer Planes. This would ensure a steady stream of vacancies.

A lawful good monk would never lose experience points under this system. Such a monk would either have his or her total "frozen" at some point (say, 1 point short of the level held by another), or the DM could allow the monk's experience-point total to continue to increase but deny the monk the actual attainment of the new level until a vacancy occurred. The monk could then save up experience in advance, but would be limited in this endeavor to a total which is 1 point short of two levels beyond the monk's current level.

No matter how it is managed, there must be some form of restriction on monk advancement beyond the 11th level. Unrestricted advancement in a campaign where experience points are easy to come by would mean the monk character would become extremely powerful too quickly and too easily. Also, monkish combat in the AD&D game has become traditional, and many players may be loath to give it up.

Rationale for rule changes

Certain salient points of this alternative system need more explanation. It is suggested that monks receive six-sided dice for their hit dice instead of four-sided dice. This would cure the monk's hit-point disadvantage.

Armor class, attacks per round, and damage have all been made better for the monk at low and middle levels.

The new intermediate experience levels allow the monk to rise as high as 11th level before advancement by combat becomes necessary. This is an important change, for it allows the monk who has been unsuccessful in challenging his or her superiors to go on an upper-level adventure. Also, it makes the rank of Master a good deal more formidable, and puts it on a par with the "name" ranks of other classes, such as Master Thief, Lord, or Wizard.

The new special abilities and powers are based on the premise that the inner strength of a monk flows from the mind — that it is a sort of psionic power. After all, no degree of skill or knowledge is going to allow a human being to fall an unlimited distance when within 8′ of a wall and take no damage when finally hitting bottom at terminal velocity.

Also, the damage done by open-hand attacks of upper-level monks is hard to explain on the basis of physical skill alone. Can you imagine Bruce Lee killing a purple worm in one melee round with four mighty karate chops? According to the present rules, a high-level master can do exactly that. The half-damage rule proposed above is designed to partially cure this situation, and even with that some form of magical mind-power is the only way to account for the things monks can do. Also, the present monk powers already closely resemble the related psionic disciplines. The new powers given above are simply an extension of this principle, designed to make the monk a reasonably powerful and versatile character even at low and middle levels.

The thieving abilities of *removing traps* and *opening locks* were deleted because it is not clear how or why monks should have such abilities. For what purpose does a monastic aesthetic learn to pick locks? Surely not all monks are adventurers; why, then, do these monks learn skills usable nowhere else but on an adventure?

In game terms, it is no longer necessary to make the monk act as a second-rate thief so that the monk will have something to do on an adventure. The monk as redefined in this article is a first-rate warrior and scout (if an *infravision* spell is used), and no longer needs such additional abilities.

Singing a new tune

A different bard, not quite so hard

by Jeffery Goelz

(A conversation between a DM and two NPC's: Jake Armageddon, a half-orc fighter/assassin, and Jake's brother Alphonse, a cleric/assassin.)

DM: Guys, I'm glad you could come. I want your opinion on a particular subject.

Jake: Go ahead, boss. Whatcha wanna talk about?

DM: Um . . . bards.

(The two valiant half-orcs immediately run into the nearest corner, cowering and whimpering.)

Alphonse: Ach, sss, it hurts uss. It hurts usss, nasssty DM.

DM: Don't worry, I'm not going to bring one here right now. I just wanted to talk about them.

(Jake and Alphonse apprehensively come back from the corner.)

Jake: Boss, bards are just plain mean! Me and Alphie will probably be in the runnin' for guildmaster pretty soon now, but these bard guys could lick the tar out of both of us.

DM: Which ones are worse, the old-type bards or the newer-type ones?

Jake: Well, I'll tell ya, I'd rather run into a division of Sherman tanks than one of the old ones, and the newer ones are just as bad 'cept nowadays there sure are less of 'em, 'cause it takes them so long to become one.

Alphonse: Ach, sss, nasssty bardsses.

DM: Jake, where did you learn about Sherman tanks? . . .

There is one great drawback to the bard class as described in the AD&D™ Players Handbook, that being that you have to go through 10 to 16 levels as something else before you may become a bard. The modified bard class described in the article which follows removes this inhibiting factor; the bard class, as redefined according to the author's experience and opinions, is one which a beginning character may enter without having to gain fighter and thief experience first. It is also a class which, unlike the official AD&D bard, does not possess thieving abilities — but does have limited power in the use of illusionist spells.

In planning a revision of the bard class, a path could have been chosen toward one of the two possible extremes: either to rework the material in the Players Handbook without altering any of the basic structure underlying the class, or to literally start from scratch and design an entire new class, perhaps having only its name and a few of the most basic characteristics in common with the official version. In the end, the path chosen lies between the extremes but ends up closer to the second one than the first.

I chose the Welsh version of the bard as my source, for several reasons. First of all, the bardic heritage of the Welsh people is rich and continues even to modern times, with annual gatherings at bardic festivals. More importantly, the version is readily available to most people in Evangeline Walton's version of the Welsh *Mabinogion* tetralogy.

Similarities may be found between this version and the version in the Players Handbook. (After all, they both describe essentially the same thing, only from different perspectives.) When there was no evident reason to change a characteristic or attribute, that item was kept fundamentally the same. Differences will be noted, including but not limited to those mentioned above.

It is easy to see how thieving abilities could be introduced into a non-Welsh version of a bard, but not in the bard as viewed by the Welsh themselves. Welshmen had a somewhat poor reputation in the eyes of other British peoples. The concept of "welshing" on a bet is derived from the Welsh people. Also, there is a British saying that equates Welshmen with thieves. If the Welsh bard is assumed to be the prototypical bard (the Irish may have a quarrel with this), non-Welsh writers may have understandably included this thievery aspect in their literature.

The "illusionist connection" is demonstrated well by Walton's works, such as the incredible illusion that the bard Manawyddan created at the court of Caswallon in *The Song of Rhiannon*.

This description certainly portrays a bard differently than the Players Handbook — but no claim of superiority is made for it. The differences arise from different perceptions, probably derived from a difference in sources. I can state that this bard is better for my purposes, and I believe that it has more versatility and fewer restraints than the official bard. I hope other players will find it useful as well.

Bard abilities and characteristics

A bard must have certain minimum ability scores. These are: strength 9; intelligence 15; wisdom 12; constitution 6; dexterity 16; and charisma 15. A bard does not gain 10% to earned experience for exceptional ability scores in any area.

Race: Human, elven, and half-elven bards have unlimited level advancement. A halfling or dwarf may be a bard and attain up to 5th level. Half-orcs and gnomes cannot be bards.

Alignment: The alignment of a bard may be either lawful good, lawful neutral, (pure) neutral, neutral good, or (rarely) chaotic neutral or chaotic good. Bards tend to be lawful, since they depend on custom and culture to make their living. Bards may expect to be allowed admittance to the homes of most nobles and other wealthy patrons to play for their dinner, and if they are superb they may also receive other payment, perhaps a gold chain or a bag of coins thrown to the bard by the patron for his excellence. Bards are not evil, for this evil intent would pervade their songs and ruin the beauty inherent in them. Evil people are generally portrayed as being against beauty in any event.

Arms, armor, and combat

The only armor a bard may wear is leather armor, and only a wooden shield is permitted. A shield may not be actively used



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Exp. level	Exp. points	Level Title	6-sided dice for accum. hit pts.	Charm Pct.	Lore Pct.	Read Lang Pct.
1	0—2,000	Rhymester	1	10%	0%	0%
2	2,001—4,000	Versifier	2	15%	1%	5%
3	4,001—8,000	Lyrist	3	20%	2%	15%
4	8,001—16,000	Sonnateer	4	24%	5%	20%
5	16,001—33,000	Troubador	5	28%	8%	25%
6	33,001—67,000	Minstrel	6	32%	11%	30%
7	67,001—135,000	Skald	7	36%	14%	35%
8	135,001—270,000	Lorist	8	40%	18%	40%
9	270,001—500,000	Muse	9	44%	22%	45%
10	500,001—750,000	Laureate	10	48%	26%	50%
11	750,001—1,000,000	Bard	11	52%	31%	55%
12	1,000,001—1,300,000	Bard, 12th	11+1	56%	36%	60%
13	1,300,001—1,600,000	Bard, 13th	11+2	60%	41%	65%
14	1,600,001—1,900,000	Bard, 14th	11+3	64%	46%	70%
15	1,900,001—2,250,000	Bard, 15th	11+4	68%	51%	74%
16	2,250,001—2,600,000	Bard, 16th	11+5	72%	57%	77%
17	2,600,001—2,950,000	Bard, 17th	11+6	76%	63%	79%
18	2,950,001—3,300,000	Bard, 18th	11+7	80%	69%	80%
19	3,300,001—3,700,000	Bard, 19th	11+8	84%	75%	81%
20	3,700,001—4,150,000	Bard, 20th	11+9	87%	81%	82%
21	4,150,001—4,650,000	Bard, 21st	11+10	90%	87%	83%
22	4,650,001—5,400,000	Bard, 22nd	11+11	93%	93%	84%
23	5,400,001 or more	Master Bd.	11+12	98%	99%	86%

when a bard attempts charming, since a string instrument must be played, which requires the use of both hands.

The weapons usable by a bard are: hand or throwing axe, club, dagger, darts, hammer, javelin, horseman's mace, scimitar, sling, broadsword, longsword, and short sword. A bard may use flaming oil, but not poison.

Bards use the same "to hit" table as fighters; however, they never strike more than once per round, as fighters do when they attain high levels. Likewise, they do not gain multiple attacks against opponents of less than one hit die.

When a bard character starts his career, he is proficient with only one weapon, and suffers a -4 non-proficiency penalty. A bard may become proficient with one additional weapon for every four levels that have been attained; i.e., a 5th-level bard can be proficient with two weapons. A bard may never use a weapon in each hand, such as a sword in one and a dagger in the other.

Spells usable by level

Bard	Illusionist spells				Druid spells						
level	1	2	3	4	1	2	3	4	5	6	7
1	-	-	-	-	-	-	-	-	-	-	-
2	-	-	-	-	1	-	-	-	-	-	-
3	-	-	-	-	2	-	-	-	-	-	-
4	1	-	-	-	3	-	-	-	-	-	-
5	2	-	-	-	3	1	-	-	-	-	-
6	2	1	-	-	3	1	-	-	-	-	-
7	3	1	-	-	3	2	-	-	-	-	-
8	3	1	-	-	3	2	1	-	-	-	-
9	3	2	-	-	3	3	1	-	-	-	-
10	3	2	-	-	3	3	2	-	-	-	-
11	3	2	1	-	3	3	2	-	-	-	-
12	3	3	1	-	3	3	2	1	-	-	-
13	3	3	2	-	3	3	3	1	-	-	-
14	3	3	2	1	3	3	3	2	-	-	-
15	3	3	2	1	3	3	3	2	1	-	-
16	3	3	3	1	3	3	3	2	1	-	-
17	3	3	3	1	3	3	3	3	1	-	-
18	3	3	3	2	3	3	3	3	1	-	-
19	3	3	3	2	3	3	3	3	2	-	-
20	4	3	3	2	3	3	3	3	2	1	-
21	4	4	3	2	4	3	3	3	2	1	-
22	4	4	3	2	4	4	3	3	2	2	-
23	5	4	3	2	4	4	3	3	2	2	1

Magical items usable by bards

A bard may employ magical weapons of the types normally usable by a bard (see the preceding section). Magical leather armor and a magical wooden shield may also be used by a bard. They may use potions, scrolls, rings, rods, wands, and miscellaneous magic items which are usable by all classes. Any books, librams, manuals, or tomes that are read by a bard cause the same effect as if the bard were a druid. Bards may also use a *rod of beguiling* and all types of the *Horn of Valhalla*. Of course, they may also use any *instrument of the bards* which is appropriate to the character.

The bard may employ some magic items with better than usual effect. These are:

Drums of panic — saving throw is made at -1 on the die.

Horn of blasting — 50% greater damage.

Lyre of building — double effects.

Pipes of the sewers — double number of rats in half the usual time; also, a bard may substitute the *pipes* for a stringed instrument when attempting to *charm* children, utilizing it as such rather than for summoning rats.

Horn of the tritons — Calm water in a two-mile radius, double the number of summoned creatures, double duration of fleeing by creatures.

Horn of Valhalla — double amount of summoned fighters.

Saving throws

A bard makes his saving throws as a cleric of equal level, except for saving throws vs. paralyzation, poison, and death magic, which the bard makes as an equal-level magic-user.

Spell use

Because of their affiliation with druids, bards can cast most druid spells. Some spells are unusable by bards of any level, however; these are enumerated below. The effectiveness of a druid spell cast by a bard is the same as that of a druid one level lower than the bard; i.e., a 3rd-level bard would cast a spell with the same effectiveness as a 2nd-level druid. However, spell-casting effectiveness greater than that of a 12th-level druid cannot be attained until the bard becomes a Master Bard, in which case spells are cast with 13th-level effectiveness.

Bards also have some illusionist spell powers, derived from their ability to enter strong impressions upon people's minds. Just as with druid spells, some illusionist spells are off limits to bards, and they are listed below. A bard's effectiveness in casting illusionist spells is three levels less than he has attained as a bard; a 5th-level bard casts an illusionist spell as if he were a 2nd-level illusionist. A bard determines which illusionist spells are known by him, just as an illusionist does.

Druid spells not usable by bards:

2nd level: *barkskin, fire trap*

3rd level: *stone shape*

4th level: *control temperature 10' radius, produce fire, plant door* (may pass through undergrowth or thickets with this spell, but may not enter trees)

5th level: *insect plague, pass plant, sticks to snakes*

6th level: *conjure fire elemental, transport via plants, wall of thorns*

7th level: *conjure earth elemental, chariot of Sustarre, creeping doom, finger of death, fire storm.*

Illusionist spells not usable by bards:

1st level: *darkness, hypnotism*

2nd level: *blindness, hypnotic pattern, misdirection*

3rd level: *continual darkness, rope trick*

4th level: *minor creation, shadow monsters*

Languages and other knowledge

Since bards are a scholarly sort, often perusing old works or learning songs of foreign languages, they have the ability to read languages and also have knowledge about many magical or legendary people, places and things.

The bard's "read languages" percentage determines not only whether or not the bard can comprehend a particular work, but

how much of what is there may be understood. For instance, if a bard has a 25% chance to read languages and is successful in the roll to determine whether an item can be read, he can still read only 25% of the information there, so his knowledge of the work in question will still be rather sketchy. Unlike thieves, bards may read languages that are now extinct. Bards are different in the way in which they may learn languages. A bard does not need to be taught by a person who knows the language, but must study the language for an amount of time equal to 1 month, minus one day for each point of intelligence above 12 and minus one additional day for each language already known. However, this does not allow a bard to learn more languages than his intelligence would indicate. A bard may also, if he wishes, learn languages in the same way that members of other classes do.

The bard's lore

The bard's ability to determine the nature of magical or legendary people, places, or things is expressed as the bard's "lore percentage." Usually this knowledge will be dispensed to others as a riddle, poem, song, or in some other cryptic form. This ability is not a substitute for a *detect magic* spell. A typical +1 sword is generally not able to be identified as such by a bard, but the sword of a legendary hero could be identified, and the alignment (at least) of an intelligent sword could be discovered. Any magic item bearing magical inscriptions can be detected as magical and its properties determined by use of the bard's lore percentage. Any item to be identified must be closely scrutinized, and if it is possibly usable by the bard it must be actually handled by him. Artifacts and relics can be identified as such by a bard, but their powers won't be known, or will only be hinted at. A bard may also have knowledge about a legendary place, if its name is known or if the site has been visited.

The dice should not always be allowed to dictate the course of events on a lore percentage roll. If there is some knowledge that the DM does not want characters to find out, he may disregard the result of a lore percentage roll and state that the bard knows nothing about the item or subject at hand. This should only be done for the sake of the adventure or the campaign as a whole, and the tactic should not be used so often that the bard's ability becomes worthless.

Charms and suggestions

Another ability of bards is that of *charming* creatures of at least animal-level intelligence by use of their singing and playing. Those creatures immune to charms are not affected, nor are deafened creatures.

If the bard's roll on percentile dice exceeds his charm percentage, the *charm* attempt has essentially failed, and all non-associated creatures within 4" must merely delay their intended actions for one segment. If the bard's roll is equal to or less than his charm percentage, all non-associated creatures within 4" must save vs. spell. A successful save indicates the creature will listen for one round, doing nothing else. Failing the saving throw indicates that the affected creature will listen to the bard for as long as he continues to play and sing. These creatures will be enraptured by the bard's music, doing nothing more than trying to follow the bard if he moves, or perhaps tapping their feet or doing a little dance.

A bard can, if he wishes, while a creature is in this charmed state, try to implant a *suggestion* (as the spell), in which case the charmed creature must again attempt a save vs. spell — this time at -2 on the die — and if this saving throw fails, the creature will suffer the full effects of the *suggestion*. If the second saving throw succeeds, the creature is totally free of the bard's charm. To plant a *suggestion*, the bard must be able to speak in a language known by the intended victim. It is not necessary for a bard to speak the creature's language to simply *charm*, however.

A bard may attempt to *charm* as often as he wishes, but any particular creature or character may be affected only once per day. Loud noise which would drown out the bard's singing, or a physical attack upon the bard, will immediately negate *charms*, but not *suggestions*, which may be in effect.

Charming by a bard is exclusive of all activities other than walking. If the bard begins to walk while charming, the charmed creatures will attempt to follow until or unless they are forced to be farther than 4" away, at which time the *charm* will be broken. A bard must use both hands to play his instrument while charming.

Other effects of a bard's songs

A bard's singing and/or playing also has other effects. By merely singing a poem or song, a bard increases the morale of associated creatures by 10%; gives +2 to those creatures on saving throws vs. *fear*, submission, or similar attacks which act to dishearten the individual; and inspires ferocity in attack, so that "to hit" rolls are made at +1. Both of these characteristics require 1 round of poetics to produce the desired effect; during the second round after the bard begins to sing or play, the ferocity and/or morale bonuses will be in effect. These effects last for one full turn, as long as the bard continues to sing throughout this time. The bard can melee while he sings and still produce these effects, but cannot charm or cast spells and invoke the ferocity/morale bonuses at the same time.

The singing and playing of a bard negates the song effects of harpies and prevents similar attacks which rely upon song. A bard's song gives +1 to the saving throws of associated creatures (and the bard) against attacks which are based on sound, such as the wail of a groaning spirit, or the roar of an androsphinx or a dragonne. The bard's playing also stills the noise of shriekers.

When two opposing bards are engaged in a conflict of songs, the charm percentage of the lower-level bard is subtracted from the charm percentage of the higher-level bard, thus giving a new, effective charm percentage for the more adept bard in this instance. When two bards of equal level oppose each other, their songs have no charming effect since they cancel each other out, though the duet may sound exquisite!

A bard is useful to his party when traveling in the wilderness because a bard's songs are soothing for a road-weary traveller, thus allowing an additional 20% of normal movement per day if on foot, or a 10% bonus to movement if the party is mounted.

Miscellaneous information

When a bard gains the title of Bard (11th level), he also gains the power to change form, as a druid is able to do.

An instrument is needed for all bard abilities associated with song, except for inspiring ferocity or raising morale. In no way is any loyalty or reaction adjustment for high charisma of any benefit to a bard's functions.

A bard cannot employ henchmen or hirelings until he gains the title of Bard (11th level), and then may employ only druids or fighters of the human, half-elven, elven, or halfling races.

A bard will work with no other bards while adventuring, although they may practice their music or poetry with each other. Like monks and rangers, bards will retain very little of the money they gain. They will attempt to buy serviceable clothes for traveling, and will buy fine clothes and the most exquisite instrument they can acquire for use when they perform, but will keep only enough money to maintain themselves in a modest manner. Any other money will be donated to a worthy cause or give away at whim — although not to player characters! Occasionally, when a bard amasses an amount of wealth that is a burden to his creativity, he might use it to have an extravagant festival or party instead of giving it away.

One interesting sidelight of the bard class is that if a player with a bard character has the ability or inclination to write or recite short poems or songs for particular situations, he should be encouraged to do so. For example, if a bard was to charm a creature and then plant a suggestion of *sleep* on the creature, a lullaby could be appropriately sung by the player representing the bard character. This could add additional flavor and enjoyment to the game.

DM: Well, guys, how do you like it now?
Alphonse: Taaasssty, taaasssty!

Cantrips: minor magic

A cast of spells for would-be wizards to use

by E. Gary Gygax

I have often wondered why no player or DM has asked me about what apprentice magic-users actually do. The very thought always conjures up visions of Mickey Mouse having troubles with brooms marching endlessly with buckets of water — Walt Disney really outdid himself when he made *Fantasia*! That aside, I have always reasoned that apprentice dweomer-crafters had to fulfill the dual role of menial and student, performing chores all day and then studying late into the night. After a certain point, an apprentice would begin to acquire sufficient magical acumen to employ minor magics — mainly to lighten his burden of drudgery but also to create some amusement at times. The petty spells gained by an apprentice magic-user are *cantrips*.

Previously, the acquisition of first-level spell ability subsumed that lesser magics would be ignored by the fledging magic-user. The stuff of base servitude and inferior status would be cast aside for the heady power of actual spells! However, as I worked on the list of cantrips which might be possible to apprentices, I was struck by the real usefulness of many of them. Why not allow the magic-user the option of retaining cantrips? Would it unbalance play if a number of cantrips could be substituted for a single first-level spell? A few days of additional work detailing the powers of cantrips and determining their possible effects gave the answer: Not only did the addition not adversely affect the game, the inclusion of cantrips made the play of low-level magic-users very much more interesting and challenging! The following regarding cantrips is from my AD&D™ expansion manuscript.

Cantrips are merely 0-level magic-user spells, the spells learned and used by apprentices during their long, rigorous, and tedious training for the craft of magic-use. Most cantrips are simple little spells of no great effect, so when the individual becomes a journeyman (1st-level) magic-user, the knowledge and information pertaining to these small magics are discarded in favor of the more powerful spells then available. However, a magic-user may opt to remember up to four cantrips in place of one 1st-level spell. This assumes that the magic-user has, in fact, retained his or her book of cantrips — a tome as large as a good-sized book of higher-level spells.

The number and types of cantrips known and recorded is determined by random use of the tables given herein. The exception is the table of *useful* cantrips — those which were employed to make apprenticeship less wearisome. (These are given in the upper left-hand column of the chart immediately following this text.) An apprentice has one useful cantrip for each point of intelligence, and is allowed free choice from the list of 20 offered.

All cantrips are 0 level, have a 1" range, a generally small area of effect, require only soft, simple verbal and somatic components, and are cast in a very short time (1/10 to 1/2 segment). Only those which involve living creatures afford any saving throw. The common cantrips are:

No.	**Useful**	**Reversed** (2-8)	**Legerdemain** (2-5)
1	*Chill*	*Curdle*	*Change*
2	*Clean*	*Dirty*	*Distract*
3	*Color*	*Dusty*	*Hide*
4	*Dampen*	*Hairy*	*Mute*
5	*Dry*	*Knot*	*Palm*
6	*Dust*	*Ravel*	*Present*
7	*Exterminate*	*Sour*	
8	*Flavor*	*Spill*	
9	*Freshen*	*Tangle*	
10	*Gather*	*Tarnish*	
11	*Polish*	*Untie*	
12	*Salt*	*Wilt*	
13	*Shine*		
14	*Spice*		
15	*Sprout*		
16	*Stitch*		
17	*Sweeten*		
18	*Tie*		
19	*Warm*		
20	*Wrap*		

No.	**Person** (2-8)	**Personal** (2-8)	**Haunting** (2-5)
1	*Belch*	*Bee*	*Creak*
2	*Blink*	*Bluelight*	*Footfall*
3	*Cough*	*Bug*	*Groan*
4	*Giggle*	*Firefinger*	*Moan*
5	*Nod*	*Gnats*	*Rattle*
6	*Scratch*	*Mouse*	*Tap*
7	*Sneeze*	*Smokepuff*	*Thump*
8	*Twitch*	*Spider*	*Whistle*
9	*Wink*	*Tweak*	
10	*Yawn*	*Unlock*	





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THE CASTING OF CANTRIPS

Cantrips are basically cast the same way that spells are cast. Note that despite their simple components and short casting times, only *two* cantrips can be cast during any round by a single magic-user or apprentice. Furthermore, the segment of the round in which the cantrip is cast is dependent on the usual factors: surprise, initiative, and so on. After the first of the two cantrips is cast, the magic-user must roll a four-sided die to determine how many segments later he or she will be able to cast the second cantrip (if so desired). It is not possible for a magic-user to cast both a spell and a cantrip during the same round, no matter how short the casting times.

CANTRIP EXPLANATIONS

Useful Cantrips

Chill *(Evocation)*
A of E: *1′ cubs*
CT: *½ segment*

A cantrip of this nature allows the caster to cause liquid or solid material to become about 40° F. cooler than it was, subject to a minimum temperature of freezing. If the subject is living matter, the cantrip will be only half as effective and will not lower temperature more than 10° below normal for that creature. Verbal component is a soft whistling, somatic is a downward-thrust thumb.

Clean *(Abjuration)*
A of E: *4 sq. yds.*
CT: *½ segment*

This cantrip enables the caster to remove heavy soil, dirt, and like foreign objects from floors, walls, dishes, windows, etc. The subject surfaces are then spotless, but care must be taken in removal of pigments and the like, so usually only one type of material will be treated in a single application. Verbal component is a low outrush of air, somatic is a circular hand motion.

Color *(Evocation)*
A of E: *1 cubic yd.*
CT: *½ segment*

By use of this cantrip, the caster brings color to an object. It can be used to restore faded hues or to tinge those already colored with a different hue. Thus, dull or faded fabric can be brightened, pigments restored, or even hair or skin changed to another color. The effect must be renewed every 30 days. Verbal component is a humming, somatic is a back-and-forth or wringing hand motion.

Dampen
(Evocation)
A of E: *1 cubic yd.*
CT: *½ segment*

When a cantrip of this sort is cast, the subject area is permeated by a fog-like dampness which leaves all material within it damp to the touch. It is useful for many sorts of things. It is hard on parchment, and it similarly makes it and like substances hard to set aflame. Verbal component is a low hooting or a hummed ditty, somatic is a hand gesture upwards with writhing fingers.

Dry *(Abjuration)*
A of E: *1 cubic yd.*
CT: *½ segment*

The cantrip removes dampness and escess moisture from materials within the subject areas. It is useful for cloth, herbs, and cleaning chores. Verbal component is similar to that of the *dampen* cantrip, and the somatic is a two-handed wringing motion.

Dust *(Abjuration)*
A of E: *10′ r.*
CT: *½ segment*

A cantrip of this sort removes all fine dust and tiny grit particles from exposed surfaces such as floors, shelves, walls, etc. Material so removed is transported elsewhere, but new dust can accumulate, of course. Verbal component is a continuous in-drawing of breath, somatic is a back-and-forth hand motion.

Exterminate
(Abjuration)
A of E: *One very small creature*
CT: *1/10 segment*

When this cantrip is used, the caster may kill a small pest such as a fly, mouse, rat, beetle, or the like. It is useful for indoors and outdoor applications. If the subject is very small, an area of up to ½ cubic foot can be rid of pests. The somatic gesture is a pointed finger, while the caster verbalizes a low "*zzzt*" sound.

Flavor
(Enchantment)
A of E: *1 object*
CT: *½ segment*

This cantrip enables the caster to give the subject a superior or better or different flavor. Thus, mush can be made to taste as if it were lobster bisque, but the dweomer will not actually affect quality or wholesomeness. Spoiled food remains spoiled; a poisoned drink would still be deadly. The verbal component is a muttered lip-smacking sound; the somatic gesture is a shaking motion.

Freshen
(Enchantment)
A of E: *1 object*
CT: *½ segment*

By means of this cantrip, the caster brings new life or freshness to the object desired. The magic applies to food and drink items such as milk, beer, meat, and raw vegetables. It also works with cut vegetables, flowers, herbs, etc. Although it will remove a slight taint of spoilage, restore drooping flowers, and so on, it lasts for but an hour. The subject must be of relatively small size, i.e. a small cask of liquid, a sheep, a bushel of vegetables, etc. The verbal component is an "*mmmmmm*" sound, while the hand makes a mystic symbol with thumb and forefinger forming a circle and the other fingers upright and apart.

Gather *(Alteration)*
A of E: *1 sq. yd.*
CT: *1/6 segment*

This cantrip enables the caster to neatly gather numerous small objects into a stack or pile. For instance, if nails, nuts, coins, papers, or like objects were spilled, the magic would bring them together. It can be used selectively, for instance to separate one type of material from another, but only the selected type would be gathered neatly. The caster verbalizes the type of material to be gathered while making a gathering motion.

Polish *(Alteration)*
A of E: *1 object*
CT: *½ segment*

When this cantrip is used, the caster magically smooths and brings a luster to materials such as wood, metal, stone, leather, or ceramic. Naturally, the desired object must be relatively clean in order for the cantrip to be effective. The object affected must be of reasonable size — a floor of up to 1,000 square feet, an armoire, etc. It works better on smaller objects, of course, such as boots, mirrors, crystal containers, etc. The caster hums a ditty while making a buffing motion.

Salt *(Evocation)*
A of E: *1 object*
CT: *1/6 segment*

This cantrip causes a sprinkling of fine salt to magically appear and descend upon the desired object — a stew, some troublesome weed patch, or a barrel full

of stock fish to be preserved. The object must be of a reasonable size — up to perhaps 4 square yards in area or about 30 gallons liquid volume. Care must be taken to avoid over-salting if the object involved is smaller, and if the object is larger, it will not receive much salt. Verbal component is a labial smacking, performed while the hand makes a sprinkling motion.

Shine *(Alteration)*
A of E: *1 object*
CT: *½ segment*

Similar to the *polish* cantrip, this magic allows the caster to remove tarnish, rust, corrosion, and similar substances from the desired object. This cantrip brings about a mirror-bright shine to objects capable of such, causing their surfaces to be smooth and unmarred. A piece of jewelry, for instance, would be made more attractive, and even its gems better (+1 on die rolls). A single object up to about 1 cubic yard in volume can be treated by this cantrip. Verbal and somatic components are similar to *polish*.

Spice *(Evocation)*
A of E: *1 object*
CT: *½ segment*

Unlike the *flavor* cantrip, this magic actually brings a particular spice to the object food or drink. Thus, ginger, pepper, and like spices can be brought to add zest (or disguise). Herbs such as bay leaf, garlic, parsley, and so forth can likewise be evoked by this cantrip. The quantity is sufficient to spice food or drink for about a dozen people. The spice (or herb) appears over the object vessel as a fine powder or flake, falls upon it, and adds its substance to the dish or drink. A ditty is hummed while the hand makes a crumbling and sprinkling motion.

Sprout *(Alteration)*
A of E: *1 cubic yd.*
CT: *½ segment*

By means of this cantrip, the caster causes acceleration in the growth of plants, particularly with respect to the germination of plant seeds. Upon its casting, the cantrip will cause seeds to shoot forth tiny sprouts, newly sprouted plants to grow an inch or so, buds to flower, etc. Fruits and vegetables can be caused to ripen (or actually go past ripening to spoilage) by this cantrip. A susurrant sound is verbalized while the caster's hand makes hoeing motions.

Stitch *(Alteration)*
A of E: *Special*
CT: *½ segment*

This cantrip magically sews seams in cloth or leather. It will make new ones, or repair old work. About 20 yards of cloth can be thus stitched, but only about 2 yards of leather. The seam thus created is neither stronger nor weaker than a seam done without magic. Usually a brief rhyme is recited as the hand makes a sewing motion.

Sweeten *(Evocation)*
A of E: *1 object*
CT: *½ segment*

This cantrip is the same as a *spice* cantrip, except that the result is the evocation of a sweetener — sugar, honey, or even a syrup. Components are a buzzing sound and a stirring motion.

Tie *(Alteration)*
A of E: *1 object*
CT: *½ segment*

By means of this cantrip, the caster can magically cause the object of the magic — thread, string, cord, rope, or even cable — to tightly knot itself to either its other end or an end of a similar object within 1′ of it. The resulting knot will be a normal one such as a square knot, half-hitch, running bowline, or whatever other sort the caster desires. The caster verbalizes the name of the knot desired while holding up three fingers.

Warm *(Evocation)*
A of E: *1′ cube*
CT: *½ segment*

This cantrip is the same as *chill*, except that the magic brings a warming of the liquid or solid. The temperature will rise at most about 40° F. The cantrip will never cause living creatures to become warmer than their normal body temperature. Components are an *"aah"* sound vocalized while the hands are rubbed briskly together.

Wrap *(Alteration)*
A of E: *1 cubic yd.*
CT: *½ segment*

When a *wrap* cantrip is employed, the caster creates a strong and sturdy wrapping around the subject desired — a bit of herbs, a heap of flour, a bundle of cloth, etc. The material of the cantrip is of a suitable type and thickness for the item(s) to be wrapped. Thus, a few ounces of fine powder will be contained in a waxy tissue, gem stones in a felt-like envelope, meal in cloth, and so forth. The wrapping can be undone normally, but the caster can just as easily order it to open, so the cantrip is often used to enfold the material components of a spell. The caster verbalizes a general class of wrapping desired while making folding motions with his hands.

Reversed cantrips

Curdle *(Enchantment)*
A of E: *1 object*
CT: *1/6 segment*

This cantrip is broader in effect than its name, for it affects many food and drink items. The magic curdles milk and hastens spoilage or wilting. It has a permanent effect on the object. It is otherwise similar to *freshen*. The caster verbalizes a retching sound while pointing the thumb downward.

Dirty *(Evocation)*
A of E: *4 sq. yds.*
CT: *1/6 segment*

The opposite of a *clean* cantrip, this enables the caster to soil, spot, and sully walls, floors, dishes, garments, etc. Verbal component is a spitting sound, made while the feet are shuffled and stamped.

Dusty *(Evocation)*
A of E: *10′ r.*
CT: *1/6 segment*

By means of this cantrip, the caster causes a film of dust and grime to settle upon all exposed surfaces within the cantrip area of effect. Verbal component is a low humming, while the hands make shaking motions.

Hairy *(Alteration)*
A of E: *1 object*
CT: *1/10 segment*

While this cantrip is not actually one of the standard "useful" ones which apprentices reverse for mischievousness, it is one which is generally used for no good purpose. It causes hair, fur, or hair-like growth to thicken and lengthen. Thus, a head of hair, a peach, a beard, a cat, or whatever could be affected. The growth will cause the subject material to increase from 2-12 inches in length. The subject material must be trimmed or cut

to remove the cantrip's effect. This cantrip can be reversed to shorten growth or effectively shave, but since the effect on short material (growth under 1 inch in length) is complete absence of growth for 2-12 days, it is not often used. The caster verbalizes snicking sounds while making massaging motions for growth, or scissoring motions for removal.

Knot *(Alteration)*
A of E: *1 object*
CT: *½ segment*

This cantrip is a permutation of the *tie* cantrip. It causes the thread, string, cord, or rope to knot itself in such a manner as to be very difficult to untie, and from 2-8 rounds, minus dexterity bonus for reaction of the individual untying the *knot*, to undo. It works even on material already affected by a *tie* cantrip. The caster verbalizes a low "zzz" sound while moving the arm forward with strong wrist motion.

Ravel *(Alteration)*
A of E: *Special*
CT: *1/10 segment*

This cantrip is the reverse of a *stitch*. It will work only if there is a loose or broken thread in the seam or fabric to be affected, except for material magically stitched by the appropriate cantrip. When the latter sort of seam or material is involved, the *ravel* cantrip will always work, except in the case where the subject is otherwise magical, i.e. a *bag of holding*, a *cloak of protection, boots of elvenkind*, etc. The name of the cantrip is verbalized while the fingers make a plucking motion.

Sour *(Evocation)*
A of E: *1 object*
CT: *½ segment*

When this cantrip is used, the caster causes the subject food or drink to take on a sour taste, not unlike vinegar of the appropriate sort. While it is typically used to spoil wine, beer, or some pastry, the *sour* cantrip can be used to useful purpose. The magic actually causes about a pint (maximum) of vinegar to appear over the subject. This can be an empty container in which such liquid is desired. The caster purses the lips and makes a *whoosh* sound while clenching the hand.

Spill
(Alteration)
A of E: *1 container*
CT: *1/6 segment*

The opposite of a *gather* cantrip, this enables the caster to cause the contents of a container to spill out. The object container is actually tipped by the cantrip, and since the magic is not powerful, containers of more than about gallon size, or magical ones, will not be affected by the cantrip. Solids and/or liquids within the object container will spill out, if the container is not securely closed or capped. The caster verbalizes an *"oh-oh"* sound while making an abrupt hand motion.

Tangle *(Alteration)*
A of E: *1 object*
CT: *1/6 segment*

A permutation of the *tie* cantrip, this magic allows the caster to cause fine material such as thread, hair, small grass, and the like to become twisted and entwined in a tangle. It will not work on heavy material such as rope. Untangling subject material will take 3-12 rounds, unless it is roughly done — and the material is broken and snapped in the process, torn loose, etc. The cantrip will tangle mixed materials such as grass and string, hair and threads, and so forth. A buzzing is verbalized while the finger makes a stirring motion.

Tarnish
(Alteration)
A of E: *1 object*
CT: *½ segment*

The reverse of a *shine* cantrip, this causes a covering of rust, corrosion, verdigris, or the like to cover an object normally subject to such tarnishing. The object must be of about 1 cubic yard or less in volume. Verbal component is a spitting sound, while the hand makes a sprinkling motion.

Untie *(Alteration)*
A of E: *1 object*
CT: *1/3 segment*

This permutation of a *tie* cantrip is simply the reverse of the magic. The caster selects an object — thread, string, cord, etc. — which is knotted or tied. The cantrip removes the *knot* or tying. Note that the *untie* cantrip will cause a *tangle* to be nullified. The cantrip will not remove both a *knot* and a normal tying (normal knot or one caused by a *tie* cantrip), but it will cause the former to disappear so that only a normal tying remains. Somatic and verbal components vary according to the desired result. In general, a popping sound is made while the hands are moved apart — either as if a knot were being untied or a cord snapped.

Wilt
(Enchantment)
A of E: *1 object*
CT: *½ segment*

A reverse of the *freshen* cantrip which affects only vegetable material — whether growing or picked. Thus, a plant can be made to wilt (or possibly wither if it is not very healthy), or a bunch of cut flowers sag and droop. Verbal component is a descending hum, while the forefinger is slowly curled from an upright position.

Legerdemain cantrips

Change *(Alteration)*
A of E: *1 object*
CT: *1/10 segment*

By means of a *change* cantrip, the caster alters one small object to another, although the change must be within the same kingdom, and only animal and vegetable objects are affected. Thus, a piece of parchment can be changed to a brightly colored cloth square, then the cloth can be changed to a rose by another use of the cantrip. Likewise, a bird can be changed into a bat, the bat to a flying squirrel by another use of the same type of cantrip, and so forth. Each change requires a *change* cantrip. The cantrip will not cause more than a 50% increase or decrease in size/volume, and the effect will last for a base time of 1 turn. If the *change* is radical, then the time will be reduced accordingly; i.e., changing a dead object to a live one is a radical change and will last only 1 round. On the other hand, a very slight alteration such as color change or the like will last for 1 or more days. A saving throw against this magic does not apply as long as small, animal-intelligence, non-magical creatures of normal sort are concerned. Typically, a magic word is verbalized while the hand makes a pass over the object to be affected.

Distract *(Enchantment)*
A of E: *Special*
CT: *1/3 segment*

By means of this cantrip, the caster causes all who are watching to look at an area of the caster's choice. The area must be to the right or left of the caster, and the distraction must be within 10 feet of the caster. Thus, the caster can cause viewers to watch his or her right hand and a place a few feet distant where the caster's finger is pointing, while the caster's left hand does something unnoticed. Saving throws apply only to individuals above 0 level, or with at least 1+1 hit dice *and* an intelligence of greater than low rating. The *distract* cantrip has a duration of only 1 segment. The caster speaks an attention-getting word or phrase and gestures to the left or right to effectuate the cantrip.

Hide *(Illusion)*
A of E: *1 object*
CT: *1/10 segment*

This cantrip allows the caster to magically *hide* an object of virtually any size for a short period of time. The cantrip casts a dweomer over the desired object so that it becomes invisible to all who are in front of the caster. Note that the magic does not affect sound, so that if a crowing rooster were made to seemingly disappear, the noise of its cry would still be heard. Likewise, if an elephant were hidden by the cantrip, the sound of its tread, trumpeting, or even breathing might be heard. The dweomer will not work if viewers are beside or behind the caster. The cantrip lasts for 1 turn on an object of 2 cubic yds. or less in size. The duration is reduced by 1 round for every additional 2 cubic yds. of volume made to seemingly disappear, until at 20 cubic yds. of volume, duration is 1 round. At over 20 cubic yds. of volume, duration is reduced by 1 segment per 2 additional cubic yds.; i.e., the *hide* cantrip will have a duration of 9 segments if cast on an object of 22 cubic yds. volume; 8 segments for 24 cubic yds., 7 segments for 26, 6 for 28, 5 for 30, 4 for 32, 3 for 34, 2 for 36, and 1 segment for 38 cubic yds. Anything over 38 cubic yds. in volume will at best momentarily seem to disappear and then reappear again. Verbal component is an activating word such as *abracadabra* while the hand makes a pass across the forepart of the object. The caster can dispel the cantrip simply by speaking the activating word.

Mute *(Alteration)*
A of E: *1 object*
CT: *1/10 segment*

The *mute* cantrip allows the caster to alter the shape of small objects of a mineral nature. The magic is effective against glass, metal, stone, etc. A plane can be altered to a rod, a torus to a sphere, etc. Thus, a coin could be changed to be a ring. Similarly, glass could be changed to crystal, lead to silver, copper to gold, etc. The duration of the *mute* is but 1 round. If another individual actually touches the object affected, the dweomer of the cantrip might be affected: The individual touching it makes a saving throw vs. spell, and if it succeeds the cantrip is dispelled. The verbal and somatic components for the *mute* cantrip are similar to those of a *change* cantrip.

Palm *(Illusion)*
A of E: *1 small item*
CT: *1/10 segment*

This cantrip enables the caster to secret a small object in his or her hand without seeming to do so. The dweomer creates an illusory duplicate of the object to be palmed, so that the other can be taken while under a form of *hide* cantrip (which actually works regardless of viewer position). The illusory duplicate of the palmed object lasts but 1 segment, so it must be covered or screened from view, or else any onlookers will see it wink out of existence. A special word is spoken while a digit points at the object to be palmed. The caster may then pick up the now-invisible actual object while seemingly only touching or handling the illusory duplicate.

Present *(Alteration)*
A of E: *1 small item*
CT: *1/6 segment*

A *present* cantrip enables the caster to bring any small object or series of objects from within a 2-foot radius of his or her person to his or her hand. The object or objects will appear magically in the caster's hand as he or she puts the hand upward or outward with a flourish and speaks the key word to begin the dweomer. If an object as large as a tankard is thus presented, the cantrip will be exhausted, but as many as a dozen coins could be brought to the hand before the dweomer failed. The caster must know the exact nature and location of the object or objects to be presented. If they are on the person of another individual, a save vs. spell applies to the individual, unless the object or objects are in plain sight.

Person-affecting cantrips

Belch *(Evocation)*
A of E: *1 person*
CT: *1/10 segment*

When this cantrip is cast, the subject will involuntarily belch. A saving throw is applicable only to see how loud or muffled the burping sound is, failure indicating a very loud belch, success meaning that the sound is relatively low and muffled. The verbal component is an almost inaudible belch, done at the same time that the caster's hand presses his or her diaphragm.

Blink *(Evocation)*
A of E: *1 person*
CT: *1/10 segment*

By means of this cantrip, the caster causes the subject person (or creature) to blink his, her, or its eye or eyes. The blinking reaction is only momentary, of course, lasting no more than half a second. A successful saving throw indicates only a single eye wink, or no effect for one-eyed creatures. The verbal component is a softly spoken magical word (such as "*hatcha-cha*"), voiced while the caster snaps his fingers.

Cough *(Evocation)*
A of E: *1 person*
CT: *1/3 segment*

This cantrip enables the caster to make the subject individual cough spasmodically. If a saving throw is made, the cough is only a brief hacking which will not usually disturb other activities. Failing the saving throw indicates the victim is affected by a loud and active series of coughs lasting from 1 to 3 seconds. The somatic component is a gagging gesture while a gasp is verbalized.

Giggle *(Charm)*
A of E: *1 person*
CT: *1/3 segment*

By means of this cantrip, the caster causes the subject individual to involuntarily giggle. The loudness and length of this reaction depend on the saving throw. If the subject fails to save, the result will be a chuckle or giggle lasting about 2 or 3 seconds. If the save succeeds, only a brief chuckle will be caused. The verbal component is a single word or phrase (known in magical circles as a "punch line") to be spoken while one finger is moved back and forth rapidly.

Nod *(Evocation)*
A of E: *1 person*
CT: *1/10 segment*

This cantrip causes the subject to give an involuntary nod of the head due to muscle contraction. The effect is as if the subject were nodding in agreement or as a greeting. A successful saving throw negates the effect. The caster gives a slight nod of the head while pointing his or her small finger at the subject.

Scratch *(Evocation)*
A of E: *1 creature*
CT: *1/6 segment*

A *scratch* cantrip causes the subject creature to experience an annoying itch on some portion of the body. Unless a saving throw is successful, the subject will involuntarily scratch at this itch. This scratching will take but a second, and will immediately cause the itch to cease. Verbal component is the name of some body pest (flea, louse, etc.) while the area of the itch is pointed to.

Sneeze *(Evocation)*
A of E: *1 creature*
CT: *1/2 segment*

A cantrip of this nature causes an irritation in the nasal passages of the subject. Unless the subject makes a successful saving throw vs. spell, a sneeze will occur. This single sneeze will relieve the irritation. The caster verbalizes the name of an irritant substance while touching his or her nose.

Twitch *(Evocation)*
A of E: *1 creature*
CT: *1/3 segment*

By means of this cantrip, the caster causes a muscle contraction in some portion of the subject creature's appendages — head, neck, hand, arm, foot, leg, etc. The twitch will be noticeable, but will not cause the subject great discomfort or loss of control or concentration. The cantrip is negated by a successful saving throw. Verbal component is the name of the area to be affected while the caster gazes at the area and makes a twitching motion with the hand.

Wink *(Enchantment)*
A of E: *1 person*
CT: *1/10 segment*

This cantrip enables the caster to cause the subject individual to wink one eye. A saving throw indicates that the winking is rapid and not greatly noticeable, while failure to save indicates a greatly exaggerated, prolonged winking. The caster speaks a magical phrase (such as "*twenty-three skidoo*") while making an imperceptible winking of his or her eye.

Yawn *(Evocation)*
A of E: *1 creature*
CT: *1/6 segment*

A *yawn* cantrip makes the subject creature feel a brief wave of drowsiness which in turn evokes a yawn reaction. If a saving throw vs. spell succeeds, the subject creature is totally unaffected by the dweomer of the cantrip. Failure, however, not only forces a yawn to immediately occur, but the subject is then more susceptible to a *sleep* spell. During the balance of the round in which the *yawn* cantrip was cast, and during the whole of the following round, the subject will automatically fall into comatose slumber from a *sleep* spell cast upon it, so 1 additional creature will be vulnerable to the spell if more than 1 creature of 4 or fewer hit dice are subjected to the spell. Further, if creatures of 4+1 to 4+4 hit dice are involved, there is then a chance that two such creatures will actually be affected by *sleep*. Even a creature of up to 5+2 hit dice can be affected by *sleep* if previously victimized by a *yawn* cantrip, but the effect of the *sleep* spell is rolled for as if the creature had 4+1 to 4+4 hit dice; i.e., there is a 50% chance it will not be affected. The caster hums a lullaby for the verbal component while making a rocking motion with cupped hands.

Personal cantrips of the apprentice

Bee *(Summoning)*
A of E: *1 bee*
CT: *1/2 segment*

When this cantrip is used, the caster summons a honey bee from someplace — where is of no importance, for the creature appears in seconds. The bee will appear in whatever spot the caster is gazing at, up to 1" distance from him or her. The bee is, of course, annoyed, and it is 90% likely to sting any living creature it finds itself upon. (This will certainly cause the subject to react violently if it would otherwise be so affected by a bee sting.) The verbal component is a low buzzing sound while the caster's forefinger moves through flight-like passes.

Bluelight *(Conjuration)*
A of E: *1/4'*
CT: *½ segment*

This cantrip enables the caster to conjure a small sphere of glowing blue radiance. The light has an eerie effect when seen from a distance, but it only illuminates an area in a 5' radius. Furthermore, the *bluelight* does not cast reflections beyond this radius. The light does not affect either infravision or ultravision. When the caster says a rhyme using the words "blue" and "light" in any combination, the *bluelight* appears in his or her open palm and remains aglow until the caster ceases to concentrate on it.

Bug *(Summoning)*
A of E: *1 bug*
CT: *½ segment*

A variation of the *bee* cantrip, the *bug* cantrip enables the caster to summon some form of crawling insect. The beetle or bug appears in the same manner as the bee summoned by the cantrip of that name. It will likewise be irritated and will pinch, bite, or otherwise attack the creature it might find itself upon, with appropriate results. Verbal component is the name of the insect desired while the caster's forefinger makes a sliding and pointing motion at the desired area of the bug's appearance (up to 1" distant).

Firefinger *(Alteration)*
A of E: *½'*
CT: *1/3 segment*

The *firefinger* cantrip enables the caster to cause a jet of flame up to one-half foot in length to shoot forth from his or her

finger. The flame is very hot and will ignite combustible materials such as parchment, twigs, kindling, and the like without difficulty, providing the materials are relatively dry. The flame persists for up to 1 segment. The caster speaks a word of power over elemental fire (*ron-son, zip-po*, or the much revered word, *dun-hill*), extends the forefinger, and makes a downward or sideways motion with the thumb.

Gnats *(Summoning)*
A of E: *1 cubic foot*
CT: *½ segment*

A cantrip of this nature is similar to the *bee* and *bug* cantrips described above, except that when it is used a cloud of gnats is summoned. The swarm will immediately proceed to fly around the head of the nearest living creature, and unless this creature makes a successful saving throw vs. poison, the cloud of gnats will distract the creature for from 1-4 segments before the gnats fly elsewhere. The verbal component is a high-pitched buzzing sound while the caster points a digit at the area in which the gnat cloud is to appear.

Mouse *(Summoning)*
A of E: *1 mouse*
CT: *½ segment*

Similar to the cantrip which summons a bee or a bug, the *mouse* cantrip enables the caster to bring forth a mouse up to 1" from his or her position. The animal will be a typical field mouse or as similar a species as possible. When it arrives, the caster will have no control over the mouse, and the animal will behave as would any mouse in the given situation. The caster speaks a summoning word (typically the name of a food desirable by mice) while holding his or her hands in such a way as to resemble mouse ears.

Smokepuff *(Evocation)*
A of E: *1' d. cloud*
CT: *1/3 segment*

When this cantrip is employed, a puff of actual smoke appears in the desired location, up to 1" distant from the caster, and will ascend as would a normal cloud of smoke, or be dissipated, depending on the prevailing conditions. The caster can cause the smoke to be either white, gray, black, brown, yellow, or green. The caster names the color of smoke desired while moving a hand from an extended horizontal position to a vertical one, meanwhile breathing forth a puff of air.

Spider *(Summoning)*
A of E: *1 spider*
CT: *½ segment*

This cantrip, much as does a *bee* or *bug* or *mouse* or *gnats* cantrip, summons a small, ordinary spider from elsewhere to the location desired by the caster, up to 1" distant from his or her person. The arachnid so summoned will usually be a common garden spider or the like, no larger than an inch or two in diameter, and basically harmless. There is a 5% chance that the creature will turn out to be one with powerful poison (black widow, brown recluse, etc.). Since the spider summoned will be annoyed, the creature upon which it finds itself, if such is the case, will be subject to an immediate bite attack. This will have only a momentary effect, distracting the victim for 1 segment, for a normal spider. If the spider is of the very poisonous sort, the victim must also make a saving throw vs. poison at +4. Success indicates 1 point of damage is inflicted. Failure indicates 2 points of damage are inflicted, and the victim will feel sick and be unable to act normally for 1-4 days unless a *neutralize poison* spell is cast to remove the toxin. (A *slow poison* will defer the sickness for 1 day.) To cast the cantrip, the caster speaks the word "*arachnid*" while spreading his or her fingers and wiggling them.

Tweak *(Conjuration)*
A of E: *1 creature*
CT: *1/3 segment*

By means of this cantrip, the caster causes an unseen thumb and forefinger to harmlessly, but annoyingly, tweak some portion of a chosen subject within a 1" radius of the caster. Portions subject to the *tweak* cantrip are: cheek, nose, ear, beard, moustache, whiskers, or tail. The cantrip's effects do not disturb spell casting, although the tweaking might distract any creature by causing it to turn to discover the source of the annoyance. A failure to save vs. spell (with respect to creatures with an intelligence under 7), or failure to roll a score greater than intelligence rolled on 3d6 (with respect to creatures with intelligence of 7 or greater), indicates a 1-segment distraction. The caster speaks a magic phrase (such as "*kitchy-kitchy-coo*") while making a pinching and pulling motion with thumb and forefinger.

Unlock *(Conjuration)*
A of E: *1 lock*
CT: *½ segment*

This cantrip enables the caster to conjure an invisible, key-like force appropriate to the locking mechanism to be opened (or closed). The *unlock* cantrip will affect only simple locks of the most basic sort — typically those which have closing pressure prongs or bolt and pins, or bolt and spring closures. Locks with tumblers or levers, as well as secret-combination locks, are not subject to this cantrip. Note that simple locks with complex wards to prevent skeleton-key triggering will be subject to an *unlock* cantrip. While the caster speaks a word or phrase associated with locks (*tic-tock-doublelock, yah-el*, etc.) he or she makes a twisting motion with fingers held as if to grasp a key.

Haunting-sound cantrips

Creak *(Evocation)*
A of E: *Special*
CT: *1/6 segment*

By means of this cantrip, the caster evokes a noise similar to that of a door with corroded hinges slowly opening, or else a sound as if someone or something were walking across squeaking floorboards. The former sound lasts for 1/3 segment; the latter noise will last half a segment and seem to traverse up to 10 feet distance. The caster makes a low creaking sound in his or her throat while using a hand to make an opening motion or fingers to make a walking motion.

Footfall *(Illusion)*
A of E: *Special*
CT: *1/6 segment*

When this cantrip is used, the caster creates the audial illusion of footsteps. The sound is as if a human or humanoid

was walking. The footfalls can be soft or fairly noisy. They can approach, move away from, follow, or otherwise seem to parallel a person or party. They must begin within 1" of the caster, but they may thereafter move away from him or her up to a 2" distance, or may approach closer than 1". The caster must softly vocalize sounds similar to footsteps while pointing in the area they are to occur initially and subsequently.

Groan *(Illusion)*
A of E: *Special*
CT: *1/6 segment*

A *groan* cantrip creates the audible illusion of a wracking cry coming from some location no more than 1" from the caster. Naturally, those creatures within hearing distance are allowed a saving throw vs. spell, and if it succeeds, the individual will hear no such noise. The caster makes a soft groaning sound in his or her throat while pointing to the area from which the sound is to appear to come. Note that a container or door will not hamper the range of the cantrip, so that a groaning sound can be made to seem to come from behind a door, in a chest, etc.

Moan *(Illusion)*
A of E: *Special*
CT: *1/10 segment*

This cantrip is the same as a *groan* cantrip, except that the sound involved is either a pitiful moaning or else an eerie one. The desired sound is either a low-pitched one for the haunting effect or a high-pitched one for the pitiful effect.

Rattle *(Illusion)*
A of E: *Special*
CT: *1/10 segment*

By means of this cantrip, the caster causes the audible illusion of a rattling sound associated with chains. Its direction and distance are the same as for a *groan* cantrip. The sound will last for up to 2 seconds. All creatures within 1" of the sound are entitled to a saving throw vs. spell to determine whether they hear the illusionary sound. The spell caster names the rattling device which he or she desires to create the illusion of while shaking one hand vigorously.

Tap *(Evocation)*
A of E: *1 sq. foot*
CT: *1/6 segment*

By means of this cantrip, the caster is able to evoke an invisible force which will tap or rap against some solid object — a door, lid, floor, table, wall, pane, or whatever. The sound will occur once, twice, or thrice according to the number of fingers extended by the caster. It is an actual sound; creatures within 1" of the noise will certainly hear it if they are able. Verbal component is a hollow sound created by the tongue against the palate, or a key phrase spoken softly, while the finger makes a tapping motion.

Thump *(Illusion)*
A of E: *Special*
CT: *1/10 segment*

An audible illusion, the *thump* cantrip causes all creatures within a 1" radius of the area of effect to hear a loud but muffled thumping sound, as if something large just fell from a height of a foot or two. A successful saving throw vs. spell nullifies the cantrip's effect. The caster can cause the sound to seemingly come from any location within a 1" radius of his or her person. The caster swallows loudly while pointing toward the area where the cantrip is to come from, while thinking of the thumping sound.

Whistle *(Evocation)*
A of E: *Special*
CT: *1/6 segment*

When this cantrip is cast, the dweomer causes a faint or loud whistling sound. A faint whistling can be heard within 10', a loud one within 30'. The sound can be sharp and normal-seeming or echoing, hollow, and eerie. The caster must whistle softly in a manner similar to the desired sound while he or she looks at the area from which the sound is to come and holds two fingers near his or her mouth.

Cantrips for the illusionist

Zero-level spells add spice to specialist class

by E. Gary Gygax

With magic-users' cantrips seen to, it is time to take up the cause of their more specialized cousins, illusionists. This sub-class is not too popular in most campaigns, but that will change somewhat when the game system expansion is published. That volume will have many new and highly useful spells for illusionists. Meanwhile, you will find that adding cantrips to their repertoire now makes the playing of illusionist characters immediately more desirable. The cantrips for the sub-class are basically the same as those for magic-users of the standard sort. The main differences are that illusionists generally have fewer of them, and they have access to an additional type of cantrip not

Illusionists learn many of the same cantrips as do apprentice magic-users, as indicated by the following list. They have, in addition, certain of their own petty magics which they might have learned. These special cantrips are likewise enumerated below. Except where otherwise indicated, all properties pertaining to magic-user cantrips likewise apply to those employed by the illusionist class.



From issue #61,
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Cantrips available to illusionists:

Useful cantrips: One per point of intelligence, up to intelligence minus 3; i.e., an illusionist with 18 intelligence can choose 15 useful cantrips from the magic-user list.

Reversed: 2-5 (compared to 2-8 for magic-users)
Legerdemain: 3-6 (2-5 for magic-users)
Person: 2-5 (2-8 for magic-users)
Personal: 2-5 (2-8 for magic-users)
Haunting: 5-8 (2-5 for magic-users)

Special illusionist cantrips:

Number	Minor Illusion (5-8)
1	*Colored light*
2	*Dim*
3	*Haze*
4	*Mask*
5	*Mirage*
6	*Noise*
7	*Rainbow*
8	*Two-D'lusion*

Minor Illusion cantrips

Colored lights *(Alteration)*
A of E: *Special*
CT: *½ segment*

When this cantrip is used, the caster creates one or more globes of pastel light (cf. magic-users' *bluelight* cantrip). A single globe of illumination 1 foot in diameter can be brought forth, or a pair of 6-inch-diameter globes, three 4-inch globes, or four 3-inch globes. The caster can cause these globes of light to be of any pastel color. Each will illuminate a radius around it equal to five diameters; i.e., a 1-foot globe sheds a 5-foot radius of brilliance, while a 3-inch sphere of light illuminates only a radius of 15 inches. As long as the caster concentrates on the *colored lights*, the cantrip will remain active, and the globe or globes will will float near or rest upon the caster, as he or she desires, within the 1" range. Globes can be moved back and forth, up and down, to and fro as desired. The illumination from any of them will not cast reflections beyond 1", and the light shed cannot be detected beyond 3". Infravision and ultravision are not affected if light is colored pale blue or pink, but other hues will disturb these visual capabilities. The caster must speak the color and number of globes desired, then speak a magic word (*noma, mazda*, etc.), while directing the globes with one or more fingers.

Dim *(Alteration)*
A of E: *Special*
CT: *½ segment*

By means of a *dim* cantrip, the illusionist causes a light source to become weaker or the very air to become less permeated by light rays. If light sources are to be affected, about 6 torches, a medium-sized fire (such as in a fireplace or a campfire), 72 candles, or even a *light* or *continual light* spell can be affected. The *dim* cantrip will cause any of the above light sources to at best shed only half their normal radiance for one full round. Torches will burn only as brightly as candles; candles will but glow dimly; a fire will become torch-like in illumination, and all *light* spells dim to half their normal brightness. Affected light must be within 1" of the caster. He or she must speak a magical phrase (such as *bee row nout* or *rhee-oh-stat*) and make a downward motion with one hand to effectuate the cantrip.

Haze *(Alteration)*
A of E: *1" cube*
CT: *½ segment*

When a *haze* cantrip is cast, the atmosphere in the desired area of effect becomes cloudy, as if layered by smoke or filled with floating dust. Any creature attempting to discharge missiles or cast spells at a target screened by such a haze will be affected. The target is 5% harder to hit, so missile discharge is at -1 "to hit" and saving throws are at +1 (or one is given when otherwise none is allowed, although it is only a 5% chance to save in the latter case). Hiding in shadows is 5% more effective when screened by a *haze* cantrip. The hazy effect lasts but a single round. It must be cast over an area within 1" of the caster. Atmospheric conditions will destroy the haze if applicable — a good breeze, rain, etc. A *gust of wind* spell will immediately disperse the *haze*. The caster hums a melody while the hands make passes before the body to effectuate this cantrip.

Mask *(Illusion)*
A of E: *1 person*
CT: *1/6 segment*

A *mask* cantrip enables the caster to alter his or her visage, or the visage of whatever subject individual (human, demi-human, or humanoid) he or she chooses, by means of illusion. Ears, hair, head shape, facial features, and all such aspects of appearance are affected. The *mask* will only be detectable if a viewer peers closely or can *detect illusion* and does so. The effect lasts for 3-6 rounds. The caster touches his or her face, thinks of the desired features, and then speaks a word descriptive of the visage desired.

Mirage *(Illusion)*
A of E: *2 sq."*
CT: *½ segment*

This cantrip lets the caster cause an area to appear to be something other than it is. The *mirage* cantrip brings an illusionary scene to cover the area. The area must be relatively flat and featureless, and the *mirage* must be an actual place, in existence at the time, which the caster has actually beheld. A saving throw vs. spell is applicable. The cantrip lasts for as long as the caster concentrates, although each round there is a 5% cumulative chance that it will waver and reveal its true nature. Touching a mirage will instantly dispel the cantrip, as will *dispel illusion* or *dispel magic*. The caster must speak a word or two descriptive of the *mirage* and then make a single pass to cause the magic to begin. It is maintained by concentration alone thereafter.

Noise *(Illusion)*
A of E: *1"*
CT: *1/6 segment*

The caster of a *noise* cantrip causes illusory sound of whatever nature he or she desires, although it is indistinct and confusing. Thus, he or she can cause a murmuring sound as if many voices were speaking behind a thick door or at a great distance, a rushing sound similar to wings and wind combined, shuffling and scraping as if many people were moving things or walking slowly but at some distant place, etc. All creatures within the

area of effect will be subject to the cantrip, but each gets a saving throw. Success negates the *noise* with respect to the individual. Range is 1" for the cantrip's radius of sound. The caster points a digit at the desired area and then softly makes sounds imitative of the noises desired.

Rainbow *(Alteration)*
A of E: *Special*
CT: *1/3 segment*

By means of this cantrip, the caster brings into being a plane of pastel colors which exactly duplicates a rainbow. He or she can cause this 30-foot-long, 1-foot-wide band of color to arch into a bowed shape, remain a ribbon, twist and turn, etc. In any event, one end of the *rainbow* must be within 1" of the caster when the cantrip is cast. The colors will glow softly and be visible even in total (normal) darkness. If no motion is desired, the caster may leave the vicinity of the *rainbow*. If motion is desired, the caster must control it by hand gesture and remain within 1" of it. The *rainbow* will last for 1 round and then fade away. All creatures failing to save vs. spell will gaze at the *rainbow* for 1-4 segments, 2-5 if the caster keeps it in motion. Verbal component is a name of power (*gar-land, pegee-lee,* etc.), which is spoken while the fingers of both hands form a pyramid.

Two-D'lusion
(Illusion)
A of E: *4 sq."*
CT: *1/6 segment*

This cantrip is virtually the same as a *phantasmal force* spell in most respects. The caster creates a two-dimensional illusion of whatever he or she desires. If any viewer sees it from an angle of more than 45° from its horizontal or vertical viewing axis, the nature of the illusion will be immediately apparent. It is dispelled by touch or magic (*dispel illusion* or *dispel magic*). It is invisible from the side or the rear, and lasts as long as the caster concentrates upon it. To effectuate the cantrip, the caster must speak a phrase descriptive of the illusion while making a circular motion with his closed hand.

It is possible that an apprentice will have developed other cantrips over the course of his or her apprenticeship. The Dungeon Master must carefully review any proposed cantrip to determine if it is of suitable nature and power when compared to existing cantrips herein. In no event is it possible for any apprentice to have developed more than three new cantrips.

Since cantrips are magical, they must be read as would a spell. Likewise, to record one in a spell book or on a scroll, the same procedure is followed as in recording a spell.

Spell books

Rules for M-Us to read

by E. Gary Gygax



From issue #62, June 1982

All information regarding spell books in AD&D™ gaming is currently inferred. This was not, Gentle Reader, by design. Simply put, I overlooked it in the morass of getting three volumes put together. In order to rectify that oversight, the following rules are offered. When the AD&D Expansion volume is completed (please don't ask me when!), the same rules will be included therein, although some minor changes are probable.

SPELL BOOKS

When a magic-user completes his or her apprenticeship, it is assumed that he or she has one, or possibly two, spell books. A *Book of First Level Spells* will certainly be possessed, and there might be a *Book of Cantrips* as well. The latter depends upon the options of both the DM and the concerned player. The following applies to all spell books.

Types of spell books

There are two kinds of spell books:

1. *Standard* books, each of which contains up to 36 cantrips, 24 spells of under 4th level, 16 spells of under 7th level, or 8 spells of 7th, 8th and/or 9th level.

2. *Travelling* books, each of which contains at most one-fourth of the number of spells possible to be contained in a standard spell book: nine cantrips; six spells of 1st, 2nd, and/or 3rd level; four spells of 4th, 5th, and/or 6th level; or two spells of 7th, 8th, and/or 9th level.

Cost of spell books

A *standard spell book* costs 1,000 gold pieces for materials, plus 100 additional gold pieces per spell level for each spell contained therein.

The cost of a new magic-user's or illusionist's initial book or books is assumed to be borne by the new spell caster's former master, so the fledgling spell caster will have one or two spell books at no cost to him or her. Books which are prepared later in a magic-user's career (having higher spell-level capacity than "beginning" books) are not supplied by a M-U's master, but must be composed by the M-U in question as part of his or her training when the spell caster is trying to rise to the next experience level. This composition will take from 4-7 weeks for each new *standard* book; the book is composed during and after the time when other training exercises are taking place.

The same costs/prices apply when such a book is being manufactured and composed: Any *standard spell book* requires a 1,000 gp investment for materials, plus 100 gp per level for each spell entered within the book, payable when a magic-user adds a new spell to his or her repertoire. (Entering a first level spell costs 100 gp, a second level spell costs 200 gp, etc.)

A *travelling spell book* costs 500 gold pieces for materials. The cost of each spell contained within such a book in the same as the cost for entering a spell in a *standard* book. All *travelling spell books* must be fabricated by the magic-user, or otherwise discovered as treasure by the magic-user or his or her associates. A player character cannot automatically possess one at the beginning of his or her career.

Physical aspects of *standard* books

A *standard spell book* is approximately 16 inches in height, 12 inches wide, and 6 inches thick. (The DM has leeway to reduce or enlarge this general size, although nothing smaller than 12 × 12 × 6 inches or larger than 18 × 12 × 9 inches is recommended.) The weight of a *standard* book is 150 gold pieces (adjusted upward or downward for varying sizes). The encumbrance value of such a book is equal to three times its weight (450 gp or

thereabouts), although it is correct to assume that a volume will fit within an otherwise empty backpack or large sack.

The cover of a *standard* book is typically heavy leather — dragon hide, gorgon hide, etc. — inlaid with metal so as to provide both extra security and a means to close and secure the book. Vellum pages are sewn together and secured to a fine, supple leather spine backing. Pages are secured additionally by fine leather front and back pieces. It is also usual for such a tome to have vellum stubs at intervals for insertion of additional pages, although this by no means allows for any increase or change in the number and types of spells the book can contain.

Notwithstanding any special protections placed thereon, a *standard spell book* has a saving throw equal to that of "leather or book," with +2 to dice rolls made to save against *acid, fireball, disintegration,* and *lightning* attacks.

Physical aspects of *travelling* books

A *travelling spell book* is approximately 12 inches tall, 6 inches wide, and 1 inch thick; 9 × 9 × 1 is likewise a good working size. The weight of such a book is approximately 30 gold pieces, and encumbrance roughly 60 gp. Five such books will fit within a backpack, twice that number in a large sack.

The cover of a *travelling spell book* is strong, supple leather, such as that from a giant cobra. The hand-sewn leaves of parchment are carefully secured to a fine leather backing and glued to the spine. The whole is further secured by front and back pieces of vellum. A small lock or leather ties are typically used to secure the whole. Pages are very thin and fragile, so great care must be taken to care for the book when in use.

Notwithstanding any special protections placed thereon, a *travelling spell book* has a saving throw equal to that of "leather or book," with no bonuses (like a *standard* book has) against certain forms of attack.

Value of spell books

A *standard spell book* has an Experience Point Value of 1,000 points per spell level contained therein (considering cantrips as first level spells for this purpose), and a Gold Piece Sale Value of 200 gp per spell level (but only 150 gold pieces for each cantrip, if the book is of that sort).

A *travelling spell book* has an Experience Point Value of 500 points per spell level contained therein (again, considering cantrips as first level spells), and a Gold Piece Sale Value of 1,000 gp per spell level (applies to all spells, including cantrips).

As with any other magical items, spell books must either be sold immediately or else the X.P. value taken. This holds true regardless of whether or not any tome is eventually sold. Thus, a spell book cannot be kept while a particular spell or spells are transcribed, and then the work be sold for G.P. Sale Value and the proceeds taken toward experience points.

Casting spells directly from books

In *extremis* the DM may allow a magic-user to cast a spell directly from any sort of spell book just as if the book were a scroll. The book must be of appropriate sort so that the spell matches the profession of the caster, i.e. magic-user spell, magic-user spell book. The caster must have read the particular spell. The caster must be able to *know* and *use* the spell in question. (Note that in this regard, reading directly from a spell book differs from the use of scroll spells.)

Direct casting of a spell from a spell book automatically destroys that spell. There is also a 1% chance per level of the spell that the spells immediately preceding and following the spell cast will likewise be destroyed. There is an additional 1% chance that the casting of a spell directly from a spell book will destroy the entire book. A *permanency* spell, for instance, would not prevent a spell from "disappearing" when cast in this manner; even though writing might remain on the page, that writing will no longer be magical in nature.

These strictures apply whether a spell caster is using his or her personal book or the book of another. *Read magic* is required to read another M-U's spell book, and a magic-user can learn a spell by reading it in another's book. This learning process requires 2-8 hours of study per spell level, after which time the spell is learned and thereby immediately usable by the M-U doing the studying.

Illusionist spell books

Illusionist spell books are the same as those of regular magic-users, with the following exceptions:

1. *Standard spell books* contain 24 first or second level spells, 16 third or fourth level spells, or 8 spells of fifth, sixth, and/or seventh level. If first level magic-user spells are known and used by the illusionist, he or she must have a new spell book for such spells; this tome is essentially a *standard* work for first level containing up to 24 spells.
2. *Travelling spell books* hold 6 spells of first or second level, 4 spells or third or fourth level, or but 2 spells of fifth, sixth, and/or seventh level.

Starting spells for an illusionist player character are determined according to the preference of the player (subject to the usual "chance to know" roll based on intelligence). For additional security, illusionists may opt to do their spell books using *illusionary script,* which would only be recognizable as such by another illusionist. A magic-user may not learn a spell from an illusionist spell book (and vice versa) even if the illusionist spell in question is the same in name (and perhaps other respects) as a magic-user spell. The magical forces released by the casting of "namesake" spells are similar to one another, but the way in which that magic is triggered differs from class to class.

Except as noted above, treat illusionist spell books as magic-user spell books.

Cost of M-U/illusionist spell casting

While the cost of having a cleric cast needed spells is reasonably well detailed in the Dungeon Masters Guide, the cost of magic-user or illusionist spell casting was neglected. Rather than give an extensive list of spell costs, the following set of guidelines will enable the DM to determine a "reasonable" fee for any spell.

Basic costs: A willing magic-user or illusionist will typically work for a fee of 200 gold pieces per spell level. Double the material component(s), or material components of at least such value as substitutions, is also a part of the basic fee.

Additional costs: Failure to furnish the material component(s) of a spell which has ordinary sort will incur a surcharge of 10% or three times the value of the component(s), whichever is greater. Any extraordinary component(s) bring a 100% surcharge or three times such value, whichever is greater. Spells which place the caster in danger (including such castings as *identify,* which causes a temporary drop in constitution of the caster) require at least a double fee, and guarantees will be required as well. Spells which age the caster will be cast only if a counter to such aging is awarded prior to spell casting, or else if the amount of aging is insignificant to the caster. (A young elf will not be overly concerned about five years, although a ten times normal fee might be charged!)

Magic item payment: A magic-user or illusionist will generally accept some item of magic in lieu of cash or like valuables. In such cases, the sale value of the item, adjusted downward by the general reaction of the spell caster to the individual requesting his or her services, is to be considered the base value of the item. The character and behavior of the NPC encountered will always be the purview of the DM. Such character or behavior will, naturally, often affect costs and fees.

Hostile spell casters: In general, a hostile spell caster will either charge at least double normal fees, or else he or she will simply refuse to cast any spell whatsoever — unless possibly bribed to do so with some magic item. Any spell caster of good alignment is quite unlikely to cast any spell for a character of evil alignment in any event. Again, adjudication of such events is the realm of the DM.

Spell casting under duress: Use the rules in the Dungeon Masters Guide for all magic-user and illusionist spell casting under threat, magical influence, etc.

IV. Creating new challenges

It takes all kinds to make an AD&D™ universe: Player characters, without whom there would be no game; monsters, without which there would be nothing for player characters to battle; and non-player characters, without which any world would quickly become too sterile and structured and "unreal." Obviously, not everyone in a world can be a player-character adventurer; PCs are the exception, not the rule, in the society in which an AD&D campaign takes place. Just as obviously, not everything the adventurers meet can be bent on the obliteration of the party; even the hardiest adventurers wouldn't last long in a climate like that.

Non-player characters bridge the gap between player characters and monsters. Depending on how the adventurers treat them, and how they (as role-played by the DM) react to the player characters, NPCs can be friends or foes, helps or hindrances. Above all, they represent the variety, changeability, and challenge that can keep an AD&D adventure from becoming little more than an eternal exercise in sword-swinging and spell-slinging. The final section of this collection features three NPC types that have been mentioned most often when readers tell us what they'd like to see reprinted. And, once again, the people who buy and read DRAGON® Magazine have shown their impeccable good taste. Without further ado, turn your eyes to the facing page and turn your imagination loose. The winged folk, the alchemist, and the archer could be incorporated into any DM's campaign. And you could do it without necessarily changing anything else about the world you've worked so hard to build — except, of course, the lives of the player characters. In real life, the "world" each of us lives in changes every day — and why should our fantasy life be any different?

The winged folk



From issue #51, July 1981

by William Lenox

One race of demi-humans that has been neglected in most works studying the relatives of mankind is the Winged Folk, known as *Al Karak Elam* in their language. Perhaps this lack of attention on the part of other races and societies in the AD&D™ world is derived from the fact that the winged folk are even more reclusive than elves and often conceal their presence behind powerful illusions.

However, this reclusiveness seems to be coming to an end. After centuries of indifference to human concerns, the winged folk are said to be returning in numbers to the mainstream of human and demi-human affairs. Because of this, a study of the characteristics of this race, which may soon be taking a more active part in the world, is well advised.

The following study will briefly detail the history, physical description, dwelling places, social, political and economic characteristics, military organization, and special attributes of the race of winged folk.

The Winged Folk (*Al Karak Elam*)

FREQUENCY: *Uncommon*
NO. APPEARING: *10-100 (100-1000)**
ARMOR CLASS: *7 (or better)*
MOVE: *12"/18"*
HIT DICE: *1 + 1*
% IN LAIR: *10%*
TREASURE TYPE: *N (G, S, T in lair)*
NO. OF ATTACKS: *1*
DAMAGE/ATTACK: *1-10 or by weapon type*
SPECIAL ATTACKS: *+1 to hit with bow or javelin*
SPECIAL DEFENSES: *Surprised only on a 1*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Very to genius*
ALIGNMENT: *Neutral to chaotic good*
SIZE: *M (5'-6' tall, 10'-12' wingspan)*
PSIONIC ABILITY: *Nil***
Attack/Defense Modes: *Nil***

* — 5% chance of 100-1,000 appearing if encountered "in lair." This represents a tribal holding (large village or small town).

** — Possible in exceptional characters.

For every 20 winged folk encountered, there will be one of above-average fighting ability (2nd or 3rd level). For every 30 encountered, there will be one with magic-user or illusionist ability and one with cleric or druid ability (2nd or 3rd level in all cases). If 50 or more are encountered, there will be the following additional figures: a 4th-level fighter/4th-level magic-user or illusionist and a 4th-level fighter/4th-level cleric or druid.

If the winged folk are encountered in their lair, there will be a leader of 9th-level fighting ability and two lieutenants of 5th to 7th-level fighting ability. There will also be a magic-user of 7th to 9th level, an illusionist of 7th to 15th level, and a druid or cleric of 9th level. All will have assistants similar to the leader's lieutenants. There will also be 3-36 eagles, hawks, falcons, or owls serving as watchbirds, who will scout and spy on non-winged folk in the area.



Treasured carvings

In addition to the treasure types given above, for each adult female in a village there is a 50% chance of her possessing from 2-5 carvings (roll d4+1 for number, then consult the following chart for types):

Dice roll	Base value	Type
01-70	10	Common wood
71-85	50	Precious wood or ivory
86-92	100	Semi-precious stones
93-97	500	Fancy stones
98-99	1,000	Gemstones
00	5,000	Gemstones

The value of carvings should be checked individually according to the procedure described on pages 25-26 of the Dungeon Masters Guide. The stone should not increase or decrease in value by more than one level.

History

Once the winged folk were found almost everywhere as mercenaries, adventurers, and scholars. Men greatly desired to have them as scouts and messengers (not to mention as regulars) in their armies. The winged folk even organized bands of 50 to 100 mercenaries to hire out to more mundane races. The winged folk fit in well with humans and demi-humans, and for hundreds of years there was much interaction between the races.

Some 2,000 years ago, King Imruk of the city state of Erlacor (now in ruins) sought to overthrow the High King of all the land. The High King had turned to demon worship. Imruk intended to put a halt to this exercise of evil power, and the movement to oust the High King became nigh unstoppable when Hawkwing, king of the winged folk, proclaimed that because the High King had sacrificed several winged folk to the demons, the winged folk warriors would gather into an army and aid Imruk's effort.

With command of the air provided by the winged folk, Imruk was able to crush the High King's armies.

The last battle of the uprising was

fought on the plain to the north of the High King's capital. The winged folk clerics called upon their gods for aid, and their prayers were rewarded when the High King's demons were destroyed by the gods' wrath.

Seeing his demons and his army being destroyed, the High King called down a curse upon the winged folk and upon Imruk, proclaiming that Imruk would become as he, but less than he, and would die for treachery. Seconds after proclaiming that curse, the High King fell dead with scores of arrows in his body as Imruk's warriors burst through the High King's last defenses.

Imruk was awed by, and apprehensive of, the power the winged folk had shown. He feared that unless he acted quickly, he would rule only by their sufferance. Therefore, Imruk invited Hawkwing to bring the winged folk army to Imruk's encampment the following day so he could give the winged warriors great rewards for their part in winning the battle.

The following day the winged folk army landed in the designated area in the center of Imruk's camp. As soon as the air was no longer stirred by the beating of wings, Imruk's archers fired upon the winged folk, and only a few of them again reached the safety of the sky.

Hawkwing was one who escaped. Three days later he killed Imruk in a raid upon the camp, but was himself mortally wounded. Thus did Imruk die for his treachery, and was ruin wrought upon the winged folk, just as the High King's curse had prophesied.

The winged folk lost 80 percent of their male population and many of their female clerics and magic-users in the ambush, even though many of Imruk's men were also slain. The best estimates of the winged folk population at the time of the ambush placed their numbers at around 50,000, including 40 percent males, 40 percent females and 20 percent children. Most of the females and all of the children did not go to Imruk's camp and thus were spared.

Before he died, Hawkwing charged his successor with the responsibility of removing the winged folk from their relationships with other human and demi-human beings. Hawkwing's successor followed this order, secreted the remaining winged folk from the society of men, and thus the winged folk began their long and slow recovery from the disaster into which Hawkwing had unwittingly led his people.

During their self-imposed exile, the only outside contact the winged folk had was through their friends, the elves and half-elves, who served as their intermediaries in trading and commerce.

In the last few years, winged folk have begun to move back into the mainstream of human affairs, establishing trade, hiring out as mercenaries, and traveling throughout the world in search of adventure. But the leaders say they will never again involve great numbers of their people in the battles of humans.

Physical description

Winged folk closely resemble half-elves in appearance, except that their body structure includes a pair of large, white-feathered wings. They are above average in all abilities (see table below) and can possess extremely high charisma. (For height, weight and aging, use the half-elf tables, since the two races are similar in these respects.)

The tales of angels told by some legends may have arisen from the widespread use of winged folk as messengers and ambassadors (dressed in the white robes of peace) in the glorious days of the High Kings of old when winged folk were more commonly seen among men.

Ability score minimums and maximums

	Males	Females
Strength	15/18(00)	14/18(50)
Intelligence	12/18	12/18
Wisdom	12/18	12/18
Dexterity	15/18	15/18
Constitution	12/18	12/18
Charisma	13/19	13/19

Winged folk typically dress in simple tunics or robes when near their homes. When they hunt, war, or make journeys they will wear leather armor and carry shields. The weapons they normally use are bows, javelins, daggers, spears, swords, axes, bolas, nets, and ropes.

Winged folk may carry up to half their maximum encumbrance in flight with a corresponding slowing of movement (as if fully encumbered) and may carry maximum encumbrance airborne in an emergency for one or two rounds. They fly as effortlessly as humans walk, needing only occasional rests to keep flying all day.

Winged folk can speak with eagles, hawks, falcons, owls, hippogriffs, griffons, and pegasi. They also speak their own language, the common tongue, and the language of elves. When aloft, they can see for great distances like an eagle, and they have the night vision of an owl.

Winged folk may be clerics, druids, fighters, magic-users, or illusionists, or certain combinations of two of those classes. They are unlimited in their ability to advance in the illusionist class (for individuals with sufficiently high abilities), but in other classes may never attain a level higher than 9th. Clerics and high-level fighters may use maces or other miscellaneous weapons, and all higher-level types have normal chances to have psionics and magic items.

Class level limitations

Fighter: 9th level if strength 18; 8th if strength 17; 7th if strength 16 or less.

Cleric: 9th level if wisdom 18; 8th if wisdom 17; 7th if wisdom 16 or less.

Druid: 9th level if wisdom 18; 8th if wisdom 17; 7th if wisdom 16 or less.

Magic-user: 9th level if intelligence 18; 8th if intelligence 17; 7th if intelligence 16 or less.

Illusionist: Unlimited advancement if intelligence and dexterity are both 18; otherwise, maximum of 11th.

Multiclass restrictions: Winged folk may operate in two classes simultaneously as long as the multiclassed character fits one of the following descriptions. No three-way combinations are possible.

Possible double-class combinations include fighter/magic-user, fighter/illusionist, fighter/cleric, magic-user/cleric, magic-user/druid, illusionist/cleric, and illusionist/druid.

Racial preferences: Winged folk are very friendly toward elves and half-elves; tolerant of halflings, gnomes, and dwarves (whom they call "diggers"); and usually on good terms with any humans they come in contact with. They detest orcs, goblins, and all their kin, but their greatest hatred is reserved for gargoyles. These fierce predators are one of the few types of creatures which can seriously threaten a winged folk village.

Winged folk do not like the underground or the sea, and it is extremely unlikely that any will be encountered in such places. Winged folk who are forced to stay in these environments or are imprisoned must save vs. spell once a day or go insane. Mania, manic depressive, homicidal mania, suicidal mania, hebephrenia, and catatonia are the forms of insanity (as defined in the Dungeon Masters Guide) to which the winged folk are susceptible.

Dwelling places: Though found nearly anywhere as adventurers, mercenaries, hunting parties, or engaged in other such activities, winged folk make their homes only in forests and mountains. They build tree houses in the tallest trees in forests; in the mountains they live in cliff dwellings. Due to the power of the winged folk illusionists, their homes are often disguised with permanent illusions. Their homes are always open and airy affairs; in many cases only the floors and roofs are permanent with the walls all being simply tent cloth which is used only in inclement weather.

Social and political aspects: Winged folk have a loose-knit social and political structure which stresses individual freedom. The family is the basic social unit, and groups of families are gathered in clans which owe allegiance to a tribe. Tribal holdings may be extensive, but most tribe members will choose to live in the tribal village itself, which offers the protection of numbers.

All of the tribes form the winged folk nation, which is ruled by a king. The

king is chosen by the tribal chieftains from one of their number, and rules for life. Tribal chieftains are, in turn, chosen by the clan leaders of each tribe.

Female winged folk have a great voice in their clans and often hold the office of clan matriarch because they excel in cleric's abilities. There are many male clerics, but the majority are females, and the males do not ignore their wisdom.

Males and females are generally considered equals, with each responsible for performing important tasks for the community. In general, males are typically fighters and hunters; the females, clerics and crafters. Both sexes deal in the magic-user class equally well. Females who wish to fight and males who wish to be clerics, though they are the exceptions, are not scorned.

Few laws exist among winged folk, and the few laws there are can be boiled down to one principle: Do not bring harm upon other winged folk or their communities. There are few winged folk who would intentionally harm another of their kind, and those few are exiled from their clan as soon as they are found out. Word is spread among the rest of the tribes, and there is usually no chance of return for such an outcast. Should one of these outlaws attempt to cause further trouble, he is hunted down and killed by members of his former clan.

Economy: Winged folk have a simple economy. They tend to be hunters and gatherers; they do not care to till or dig the earth. Many times they will locate their homes near groves of fruit-bearing trees to make the gathering easier. Females are the main crafters, and their carvings of wood, ivory, and gemstones provide the bulk of the community's wealth. Elves act as intermediaries between winged folk and men in matters of trade, bartering finished carvings and furs for weapons, tools, utensils, and anything else the winged folk do not care to make.

The winged folk appreciate other types of wealth as well as their carvings. Mercenaries and adventurers are often motivated by the promise of gold and other riches with which to fill the communal coffers.

When acting as mercenaries, winged folk will not fight other winged folk serving for an opponent, nor will they put each other in any danger by any of their actions. This is expressly stated in any agreement between an employer and mercenary winged folk. At such times, both bands of winged folk would simply be sent to other areas, or both would terminate their service and leave. If only one of the employers is foolish enough to force the winged folk to fight each other, or even insist on it, the band hired by that employer will join the other side.

In battles against men, winged folk generally are employed as scouts to observe and report on enemy maneuvers and as messengers. If from 50-100 winged folk are present, they are usually employed as high-altitude missile troops who can decimate enemy ranks with little fear of retaliation. In sieges, they can scatter the defenders on the inside of a wall in this manner to enable other attackers to storm the walls with minimal resistance. Winged folk mercenaries are as highly regarded as any troops, and rightly so, for they bring aerial power to any battle, and can turn the tide for even a comparatively weak force.

Military organization: Winged folk prefer to fight from the air using bows or javelins, but are not averse to closing with a foe and meleeing on the ground or in the air if the situation so dictates. They can hover for up to one round in mid-air (long enough to discharge missiles without penalty) once every five rounds. If a hostile party is outnumbered by four to one or more, winged folk may attempt to capture them with nets, bolas, and ropes instead of killing them.

When found in groups of 20 or more, winged folk troops will be armed as follows: 50% of the group will have longbows, and within this group 40% will also be armed with a sword, dagger, and bolas; 30% with spear, dagger and bolas, and 30% with axe, dagger and bolas. The remaining 50% of the group will be armed with three javelins, and in this group 40% will also have sword, dagger, net, and rope; 30% spear, dagger, net, and rope, and 30% axe, dagger, net, and rope.

The winged folk bola does damage of 1-3/1-3/1-3 (roll separately for 3 attacks vs. normal AC of opponent) and an entanglement (roll vs AC 6). An entanglement will bind both legs together (35% of the time), one arm to the body (30%), both arms to the body (30%), or will cause the weapon to wrap around the throat (5%). Entanglement prevents an opponent from attacking for one round, and he defends at -4 for that round while getting disentangled. If both hands are caught, someone else must cut that victim loose. Otherwise, a victim can cut himself free from the entanglement of a bola attack.

The net and rope are used in conjunction with each other. The net is thrown (roll for an entanglement vs. AC 6, as with the bola) to entangle the opponent. If a victim is entangled in the net, the warrior who dropped the net will attempt to lasso and bind him in the round when he is struggling with the net (roll vs. AC 6 to see if the roping attempt succeeds).

Winged folk conform in all ways to the rules on aerial combat in the Dungeon Masters Guide for determination of damage causing loss of flight ability. They are class C in maneuverability.

The winged folk will be a power to be reckoned with more and more often as they continue to emerge from their retreats and conduct their affairs openly once more. The areas in which they operate will certainly feel a great impact; the contributions of winged folk to a society will almost certainly result in advantages for all who show good will and willingness to cooperate with them.

The alchemist

by Lenard Lakofka

The alchemist is an obscure sub-class of magic-user. He is always a non-player character, as the rules here will indicate. The class is detailed because information on the alchemist is of value when he is encountered in a town or hired by a player character as a henchman. It is helpful if the DM knows what an alchemist can and cannot do.

His profession encompasses some of the common trades, and thus tradesmen, when encountered, might have minor knowledge of alchemy. These trades are those of potter, glass blower, brewer and distiller as defined within the text. Brewers and distillers need not learn magic, of the type used by alchemists, to ply their trades.

An alchemist must have ability scores within the following limits: strength 9 or



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above, intelligence 10 or above, wisdom 6 or above, dexterity 9 or above, constitution 14 or above, and charisma 15 or less. Humans, elves and half-elves may be alchemists. Only humans can become Masters or Grandmasters. An alchemist may never be a multi-classed character.

Experience is gained by alchemists only from plying their trade and never from adventuring. Experience is given as follows, in case you wish to advance a non-player novice through a few ranks to be more useful to the party as a henchman.

For each piece of pottery used in the trade, 3 xp (not given beyond 3rd level).

For each major glass instrument blown/crafted, 6 xp (this award cannot be given beyond 7th level).

For each potion identified by the "10% test," 7 xp (this award cannot be given beyond 7th level).

For each potion made correctly, 10% of the potion's xp value. If no xp value is given, then award 20 points. This award is given for every properly made potion, regardless of the alchemist's level.

For each poison made correctly, 5 xp for a mild poison, 15 xp for a toxic poison. This award is not given to Masters and Grandmasters.

For each mixture analysis done correctly, 45 xp.

For each spell learned, 7 xp per level of the spell.

Alchemists must have specific intelligence levels to obtain higher magic spells as well as for the more complex potions. If the alchemist is not smart enough, he will never be able to cast higher-level spells or make the most complex potions. An alchemist must have an intelligence of 12 for 3rd-level spells and 2nd-difficulty potions; 14 for 4th-level spells and 3rd-difficulty potions; and 16 for 5th-level spells and 4th-difficulty potions.

ALCHEMIST ABILITIES

See text for an explanation of each listing. All percentages give the chance of success.

Level of alchemist	Craft accuracy: Pottery	Glass	Potion identification via: "10% test" of a known potion	Analysis of a known potion	Analysis of unknown potion	Manufacture poisons: Mild	Toxic	Lethal	Destructive	Potions: Difficulty value 1st	2nd	3rd	4th
1	93%	—	—	—	—	—	—	—	—	—	—	—	—
2	94%	—	—	—	—	—	—	—	—	—	—	—	
3	95%	75%	60%	—	—	—	—	—	—	—	—	—	—
4	96%	80%	65%	—	—	—	—	—	—	15%	—	—	—
5	97%	85%	70%	—	—	—	—	—	—	25%	20%	15%	10%
6	98%	90%	75%	—	—	—	—	—	—	48%	35%	29%	23%
7	99%	95%	80%	—	—	65%	48%	36%	27%	71%	50%	43%	36%
8	100%	100%	85%	60%	81%	64%	52%	43%	94%	65%	57%	49%	
9	100%	100%	90%	91%	70%	97%	80%	68%	59%	100%	80%	71%	62%
10	100%	100%	95%	97%	80%	100%	96%	84%	75%	100%	95%	85%	75%
11	100%	100%	100%	100%	90%	100%	100%	96%	91%	100%	100%	99%	88%

Potions listed by difficulty

This list tells what potions can be made by prescriptions written in Alchemese (the special language of alchemists). Alchemists who do not have the proper intelligence cannot make potions of greater difficulty than their intelligence will allow. Substances are also in the list.

1st difficulty
Intelligence 10+
Animal control
Climbing
Delusion
Levitation
Sweet Water
Skeleton/Zombie control
Water breathing
Dust of appearance

2nd difficulty
Intelligence 12+
Clairaudience
Clairvoyance
Diminution
Fire resistance
Healing
Oil of slipperiness
Philter of love
Poison
Speed
Ghoul/Ghast control

3rd difficulty
Intelligence 14+
ESP
Extra healing
Flying
Gaseous form
Invisibility
Longevity
Philter of persuasiveness
Plant control
Polymorph self
Wight/Wraith/Shadow control
Dust of disappearance
Dust of sneezing & choking

4th difficulty
Intelligence 16+
Dragon control
Heroism
Human control
Invulnerability
Oil of etherealness
Super-heroism
Treasure finding
Ghost/Vampire/Spectre control
Keoghtom's ointment
Nolzur's marvelous pigments

The alchemist writes "prescriptions" in a special language. His spells, if any, also are written in "Alchemese." Thus, a magic-user cannot use an alchemist's spell book without both *read magic* and *comprehend languages*. Once an individual spell is understood, the magic-user would not have to resort to using those two spells again to read that particular spell.

In like manner, an alchemist must have *read magic* and *write* to transcribe a spell from a magic-user's book to his book. He can never learn the spell directly from the magic-user's book and transcribe it later. It must be translated and then written down. Copying a spell without *write* is possible, but the chance of error is 10% per level of the spell and the time required is one week per spell level. An error in the spell will simply ruin it 80% of the time, but the other 20% of the time an error will cause it to backfire. Clerics and illusionists cannot understand Alchemese, but neither can an alchemist read their scrolls or books.

Alchemists can begin to make potions at 4th level, but the chance of misconcoction at that level is quite high. Some potions, as mentioned earlier, are beyond the intelligence of some alchemists and thus are doomed to failure. Even a 5th-level alchemist with sufficient intelligence may attempt a 4th-difficulty potion, but his chance of success is rather small.

Alchemists may not wear magic armor of any type, including *bracers of defense*, but items that are for *protection* (cloaks and rings) may be used. Alchemists rarely use weapons, but they may learn the use of two, the dagger (never thrown) and the dart. Those two weapons may be magical. Alchemists cannot employ rods or staves, and only wands of *detection* and *magic*

missiles can be used. Even with *read magic*, scrolls are useless to alchemists.

The alchemist may own the following items from the miscellaneous magic list in the DMG: *alchemy jug* (a Master can obtain two types of liquid per day from the jug), *bag of transmuting, bag of holding, beaker of plentiful potions, brooch of shielding, crystal ball, decanter of endless water, dust of appearance, dust of disappearance. dust of sneezing and choking, flask of curses, helm of comprehending languages and reading magic, helm of telepathy, Keoghtom's ointment, manual of bodily health, mirror of mental prowess, Nolzur's marvelous pigments, periapt of health, periapt of proof against poison, scarab of protection, stone of good luck, stone of weight,* and the *iron flask of Tuerny the Merciless.*

If forced into combat, alchemists fight as magic-users. They make saving throws as a magic-user, at -2 for all forms except vs. spell.

Certain aspects of alchemists' spells, such as range, duration and area of effect, will vary according to the alchemist's "level of magic," which is not necessarily the same as level of experience. The "level of magic" at which an alchemist can cast a spell is determined by the alchemist's hit dice; for instance, a Scholar is a 7th-level alchemist in terms of experience, but he has 4+6 hit dice, so his magic will be cast at 4th level. Alchemists do not progress in level or spell-casting ability beyond Grandmaster, which is the 11th level of experience and has a "magic level" of 7.

More than one Grandmaster can exist, but rarely in the same vicinity. If two Grandmasters are in the same town, one might well try to do in the other.

All alchemists are lawful in alignment; 80% will be lawful neutral, 10% lawful evil, and 10% lawful good. It is possible for low-level alchemists to observe other alignments, but they all will have changed to lawfulness by the time they reach 6th level (Identifier).

ALCHEMISTS TABLE

Level & title	4-sided dice for hit points and magic level	Experience points	Spells learnable by level 1	2	3	4	5	Special notes
1 Potter	1	0—1,000	-	-	-	-	-	A
2 Glassblower	1+2	1,001—3,200	-	-	-	-	-	B
3 Apprentice	2+2	3,201—6,000	1	-	-	-	-	C
4 Brewer	2+4	6,001—10,000	2	-	-	-	-	D
5 Alember	2+6	10,001—18,500	3	-	-	-	-	E
6 Identifier	3+6	18,501—30,000	4	1	-	-	-	F
7 Scholar	4+6	30,001—50,000	4	2	1	-	-	G
8 Graduate	4+8	50,001—75,000	4	3	2	-	-	H
9 Alchemist	5+8	75,001—110,000	4	3	3	1	-	I
10 Master	6+8	110,001—200,000	4	4	3	2	1	—
11 Grandmaster	7+8	200,001+	4	4	4	2	2	—

Explanation of special notes

At the first through ninth levels of experience, an alchemist acquires certain special abilities and characteristics for rising to each new level. Abilities and characteristics acquired at lower levels always apply at higher levels as well, unless superseded by a higher-level ability. (For example, the description under Special note "A" says "A Potter has no knowledge of alchemy whatsoever." Obviously, this characteristic does not apply to an alchemist of sufficiently high level, although a high-level alchemist would certainly retain the knowledge and skill of a Potter.)

A. A Potter can do little more than craft pottery used by the alchemist to heat, stir, grind and store items. He learns how to tend for the hearth. Each pot must be made from scratch. This process will take at least 48 hours. The percentage chance given in the abilities chart is for a successful crafting. Failure means the pot will be useless. A Potter has no knowledge of alchemy whatsoever. Pottery sells for from 1-100 sp per unit, depending on the item.

B. A Glassblower makes beakers, flasks and other glass items used in the laboratory. Workling his craft will take from 3-8 hours per piece. The chart measures his chance of success by level; note that alchemists of 8th level and higher always craft pottery and glassware successfully. Glass items sell for 6-600 sp per item. The amount of pottery and glass needed for any experiment will be determined by the DM. Alchemists often have a number of novices working for them so that they do not have to make pots and glassware themselves. Both Potters and Glassblowers might go on in those trades and never take up further alchemist studies.

C. An Apprentice begins to learn magic of a minor sort. Each is taught *read magic* and can learn various other spells as outlined herein. Apprentices are taught trial-and-error potion identification, commonly called the "10% test." A list of potions so tested must be kept for each Apprentice as he progresses in rank. Only potions that are fully understood through prior testing can be examined and identified by this 10% imbibing. The Apprentice learns to examine the reaction of the liquid and not to look for taste, smell, or color, since potions made by the same alchemist will all have identical taste, smell, color, etc.

Potions never tested before will be unknown to the Apprentice but will add to his knowledge. A Grandmaster always knows a similar potion by the "10% test" if he has imbibed one before. Apprentices charge 40 gp for this service, and 10 gp may be added per level of the alchemist for this test due to the better accuracy achieved at higher levels.

Spells other than *read magic* must be learned just as a magic-user learns a spell. Remember that alchemist spells are written in Alchemese and must be in that form to be memorized/learned. The charge for casting a spell, if appropriate, is given in the spell list.

D. A Brewer learns ways of preparing various compounds by boiling and mixing ingredients. He must be told what to mix, or the results are 85% likely to fail. Potions of the first difficulty can be attempted in this way, but failure will produce a potion that has the opposite result. *Animal control* will cause the animal to feel blind rage. *Climbing* will cause the figure to be pushed away from the surface being climbed. *Delusion* will cause the imbiber to become more alert and thoughtful, but then he will give in to almost any suggestion. *Levitation* will cause the figure to plunge as if he weighed twice as much, thus damage will be double and saving throws for items will be at -1. *Sweet water* will pollute the sample even more and turn it into a mild poison (2d4 damage). *Skeleton/zombie control* will cause those monsters to attack the imbiber, foregoing all other victims. Any cleric within 20 feet of the imbiber will be unable to turn or destroy the monsters. *Water breathing* will cause the figure to gag and cough and speed the rate of drowning by 100%. *Dust of appearance* will fail so that invisible objects will not be revealed.

All adverse results of making such a potion will initially not be evident, causing the Brewer or imbiber to believe the potion is correct. A defect in an improperly prepared potion is detectable by the 10% test or by regular analysis, but at -30% to the normal chance for proper identification.

Brewers can make various chemical compounds but never any item that requires crystallization or distillation (i.e., potions or materials of the second or higher level of difficulty). Brewers are 75% likely to know how to brew beer, ale and/or malt liquors. They often prepare these liquids for extra money if their master will allow such "nonsense."

E. An Alember is a student of distillations of various types. He is allowed to perform various steps in potion manufacture but always under direct supervision. He is taught the first elements in the alchemist's written language, Alchemese.

Unless *comprehend languages* is available, another figure cannot read an alchemist's prescription on how to make a potion. At 11th level, magic-users can learn this language so that they no longer need an alchemist to make a potion. Alembers can attempt a potion of their own but such a potion, even if *comprehend languages* is available, might fail.

Those percentages are given in the alchemist abilities chart. However, failure will produce specific results. Roll percentile dice and consult the following table to determine success or possible after-effects of a potion that fails. Column A in the table is for alchemists only; column B is for non-alchemists or magic-users under 11th level using *comprehend languages.*

Result	A	B
Success	01-25	01-15
Complete failure	26-45	16-50
Explosion (6d4 dam.)	46-50	51-58
Half efficacy	51-60	59-64
Opposite effect	61-70	65-79
Mild poison (5d4 dam.)	71-90	80-90
Toxic poison (5d6 dam.)	91-96	91-96
Lethal poison (death unless save made; 4d6 damage in any case)	97-00	97-00

Modifiers to percentile dice roll: For alchemists of 6th level (Identifier) or higher, subtract 23 for each level higher than 5th. For non-alchemists or magic-users under 11th level, subtract 2 for each level higher than 1st. Note that the subtraction for an alchemist of 10th or 11th level is always greater than 100; hence, all potions manufactured by them are successful. All modified results of less than 01 are treated as 01.

Examples: A Scholar (7th level) reads a potion prescription based on his knowledge of Alchemese. He is allowed to subtract two times 23 from any dice roll. If he rolls 86, he subtracts 46 for a result of 40 (complete failure). A fighter of 8th level with a *helm of comprehending languages and reading magic* would be allowed a subtraction of 7 (levels over 1st) × 2, or 14, from his dice roll in trying to make a potion. Such a fighter would still have to have an intelligence sufficient to make the potion (i.e., depending on the degree of difficulty of the potion), so that a fighter of intelligence 11 could not make a potion of the second difficulty even with the helm. Note that an 8th-level magic-user would have just as much chance as an 8th-level fighter. Only at 11th level do magic-users gain real alchemist abilities. A conversion table for magic-users to alchemists is given below:

Magic-user level	Equiv. alchemist level
11-12	8
13-14	9
15-16	10
17+	11+

Thus, in any attempt to perform any function of an alchemist, a 14th-level magic-user is equal to a 9th-level alchemist. It must be noted that a magic-user of 11th or higher level gains no extra spells by learning alchemy. If he wishes to learn and then memorize a spell written in Alchemese, it is at the level in alchemist terms regardless of what level spell it might be for the magic-user.

Example: A Wizard (12th level) wishes to learn the spell *magic missile* written in Alchemese. It is a 5th-level alchemist spell and must be learned at the Wizard's 5th level even if he knows it at first level as a magic-user. Further, the Wizard will only obtain the results with it that an alchemist would obtain, i.e., four *magic missiles.* That would be true even if the Wizard were 20th level. Thus, magic-users use the equivalent alchemist level when learning such spells. An alchemist's highest effective level for the purpose of range, duration, etc. is 7th.

F. The Identifier begins to learn second-level alchemist spells. *Identify potion* is always taught first, and the student may consider his intelligence as being two full points higher for the learning percentage on this important spell.

G. The Scholar is given the knowledge of third-level alchemist spells as well as the knowledge to make poisons. He can make poisons in four stages: mild, toxic, lethal, and destructive. His chance of success is measured in detail as follows:

	Damage inflicted:			Manufacture result:		
	Failed save	Successful save	S. T. modifier	Success	Failure	Half efficacy
Ingested poisons:						
Mild (A)	5d4	2d4	+2	01-65	66-68	89-00
Toxic (B)	5d6	3d4	+1	01-48	49-84	85-00
Toxic (C)	5d8	5d4	0	01-40	41-84	85-00
Lethal (D)	Death	4d6	0	01-36	37-75	76-00
Destructive (E)	Death	5d6	-1	01-27	28-68	69-00
Insinuative poisons:						
Type A	4d4	0	+1	01-70	71-90	91-00
Type B	4d6	0	0	01-55	56-92	93-00
Type C	4d10	0	-1	01-37	38-84	85-00
Type D	Death	0	0	01-27	28-78	79-00

Half-efficacy poisons do the same damage as if there were a successful saving throw vs. poison on a full-strength ingested poison. If the saving throw vs. a half-efficacy poison is made, there is no damage whatsoever. Half-efficacy insinuative poisons do 2d4, 2d6, 2d10, and 2d12 respectively if the saving throw vs. poison fails. If the saving throw is made, there is no damage. These poison types conform, roughly, to the list given on page 20 of the DMG.

Modifiers to Manufacture result dice roll: Subtract 16 from the roll for each level of the alchemist above 7th. Subtract only 8 from the die roll for each level of a magic-user above 11th, and limit the subtraction to 40. Magic-users just do not make poisons as well as alchemists do. In fact, you might wish to forbid magic-users from making poisons altogether. The cost of the various poisons is given in the DMG, page 20.

G. Graduates learn analysis techniques of potion identification so that imbibing is not necessary. In any such analysis, 10% of the potion is consumed. Without the text of the prescription in the Graduate's book, he is 40% likely to misidentify the potion. With the prescription, the chance for misidentification is only 15%. Any analysis has a 10% chance to produce an explosion. Check for this chance before determining if the analysis was a success or not. The chance of explosion is reduced by 2% per level above 8th, so a Grandmaster is only 4% likely to have his lab explode. The explosion so produced will deal out 4d4 points of damage. The charge for such an analysis is 150 gp.

I. Alchemists of 9th level learn what will occur if two potions are mixed. They can, by chemical analysis, predict with 70% accuracy the result of a potion mixture. This accuracy is 80% for a Master and 90% for a Grandmaster. Use the chart on page 119 of the DMG. If the accuracy percent is diced, then tell the player the proper result. If it is not, re-roll and tell the player the new result. The cost of the miscibility analysis is 450 gp. This analysis actually requires mixing about 5% of the two potions, and thus the actual result does occur, but at a substantial reduction. An explosion will deal out 1d8 of damage. Explosion might also occur due to the analysis itself. This is 20% likely for an Alchemist, 15% for a Master and 10% for a Grandmaster. Explosion due to the analysis will cause 4d6 points of damage.

If two alchemists prepare identical potions, they will mix in the same way only if the prescriptions are identical. Thus, a *healing* potion could be mixed with a potion of *gaseous form* and an explosion might result. However, if either of the two potions was made from a different prescription, a new result would be obtained if they were mixed.

Giving formulas for each and every potion would be a waste of time. Some suggested key ingredients are given in the DMG (pages 116-117). Others can be substituted. A prescription for any particular potion will tell the key ingredient. Any

substitution of the key ingredient should reduce the chance of success by 10% for a 1st-difficulty potion, 16% for a 2nd-difficulty potion, 23% for a 3rd-difficulty potion and 40% for a 4th-difficulty potion.

Some items might be bought by alchemists when obtained by a party. The items can be traded for potions or for a reduced price in buying/making/testing a potion.

Alchemists, since they are such poor fighters and since they have so few useful combat spells, will rarely go on an adventure, even if some important raw material might be obtained. Alchemist henchmen, of any level, will go on a trip only if there is ample protection and they do not have to go into danger themselves. Alchemist henchmen wil give their bosses a slight discount on the cost of any potion they make. After all, the boss is providing room and board and perhaps even raw materials. Alchemists, Masters and Grandmasters like to hire from 3-10 helper/novices to help in the lab. They would like their mentors to pay for these hirelings. Alchemists, Masters and Grandmasters who have set up shop in a town will have hirelings, including guards of various types. This overhead will mean that potion prices, as well as testing prices, will be as much as 40% to 100% more than the listed prices.

ALCHEMIST SPELLS

Each spell in the following list that has the same name as an AD&D spell is identical to that spell in its particulars — but remember to use the hit dice of the alchemist for equivalent level when figuring range, duration, area of effect, etc. If a standard AD&D spell is employed by more than one class, the alchemist uses the version belonging to the class that receives the spell at the lowest spell level; for instance, the alchemist's version of *create water* is similar to the 1st level cleric spell, not the 2nd-level druid spell. Alterations in an existing spell are marked with an asterisk (*) and noted following the lists. A new spell unique to alchemists, but usable by magic-users, is marked with a number sign (#). Given also in some cases is a cost (to the customer) to cast the spell.

First level
Comprehend languages (45 gp)
Detect magic (150 gp)
Erase (80 gp)
Identify minerals # (125 gp)
Mending *(40% of item value)
Produce flame
Purify Water (100 gp)
Stir #
Wizard glue # (225 gp per effective level)
Write * (200 gp/spell level)

Identify minerals can determine if an outcropping contains a specific mineral the caster is seeking. The mineral must be



named prior to spell casting. Minerals can be complex or simple. The spell will take 1 round to cast, it will last for 1 turn per effective level of the alchemist, and will cover an area of 10 feet by 10 feet to a depth of 60 feet. Man-made structures as well as any plant or plant byproducts will foil the detection. Once a metal is smelted it cannot be detected, since the spell only locates minerals in their natural state.

Mending will only work on pottery and glass; otherwise it is identical to the magic-user spell. A piece broken into a number of pieces (not fragmented to shards or dust) can be put back together.

Stir is a simple spell that employs any natural stick or rod as a stirring device so that the alchemist can do something else. Stirring can be set to any pace and for any duration up to 1 hour per effective level of the alchemist. Casting time is one round as the alchemist physically duplicates the speed and tempo of the stirring stroke with the stick or rod. The stirring will then continue by itself. The alchemist can command the stirring to stop and begin again as long as the duration permits.

Wizard glue is the creation of a bond that will hold one relatively flat substance to another: a picture to a wall, a mirror to a door, a rug to the floor, a light fixture to a ceiling, etc. The glue is quite strong if not overtaxed, but it can only support 20 pounds per effective level of the alchemist. Brittle items, like a mirror, would break if they were forced from the wall when being held by *wizard glue*. The material component is honey, which must be applied to both surfaces before they are joined. It takes only one segment to cast the spell. Body weight converts to support weight if a living thing is held in or by the glue. *Dispel magic* will unglue the item. The area to be closed or held cannot exceed 20 square feet per level of the alchemist. Doors can be glued shut, as well as chests, etc., but once the bond is broken the glue no longer adheres. Strength in excess of 10 can break a 20-pound bond, 12 or better can break one of 40 pounds, 14 can break one of 60 pounds, 16 can break one of 80 pounds, 17 can break one of 100 pounds, 18 can break one of 120 pounds and 18(51) or better is needed to break one of 140 pounds. Bonds stronger than 140 pounds cannot be created.

Write can be used to copy texts written in Alchemese. It can also be used to translate magic-user text to Alchemese if used in conjuction with *read magic*. It can not be used to write a sepll in the magic-user language.

Second level
Affect normal fires (10 gp)
Create water
Enlarge
Faerie fire
Identify potion # (80 gp)
Identify plants # (50 gp)
Preserve # (150 gp)
Shatter
Shrink
Unseen servant

Identify potion is a spell that uses 10% of the potion in question as the material component. The potion does not have to be imbibed but it must at least be touched (bare skin in the liquid sample). It increases the accuracy of the "10% test" by 15% per effective level of the alchemist. Unknown potions cannot be identified except by the analysis method also described herein. This spell adds 7% per effective level of the alchmist to that test. Finally, the spell adds 3% to the mixture test also described herein. The duration would be that of the appropriate test with casting time equaling duration.

Identify plants gives the alchemist the powers of a 3rd-level druid. The casting time is 1 round, duration 1 turn per effective level, range up to 120 feet, area of effect a 60-foot-diameter circle. The material component is the leaf of any tree.

Preserve is a spell cast upon a finished potion to insure that it will remain unchanged and to protect it from exposure to normal air. Potions have a 20% chance, or higher, to deteriorate when exposed to the air. Time sometimes will destroy a potion's efficacy. Spell duration is until the liquid is mixed or imbibed. Casting time is 1 round. One *preserve* spell can effect only one potion. The spell is also used to preserve ingredients (eye of basilisk, horn of ki-rin, troll blood, and so forth) so that they will not deteriorate.

Third level
Freeze metal * (50 gp)
Heat metal * (50 gp)
Identify poison # (75 gp)
Leomund's trap (125 gp)
Magic mouth (145 gp)
Slow poison (200 gp/effective level)
Tenser's floating disk
Wizard lock (200 gp)

(Continued on following page)

Freeze metal and *Heat metal* are like the druid spell, but both are used in making potions and do not have a good application to combat situations. Range is touch. Duration is 1 hour per effective level with maximum freezing/heating occurring at the midpoint of the spell duration. The amount of metal affected is only 10 pounds (100 gp weight) per level of the alchemist. There is no saving throw. Thus, it can be used in combat, but the target would have plenty of time to remove his armor. The spell can have some uses as a trap if time is on the side of the caster.

Identify poison merely tells if a specific sample is poison or has been poisoned. It is infallible in that regard, but the strength of the poison is not determined. Range is 100 feet, area of effect is 20 cubic feet of material. Casting time is 8 segments.

Fourth Level
Extension I
Find familiar
Fools gold
Find plants # (125 gp)
Glyph of warding (shock or explosion)
Knock
Levitate
Neutralize poison (1,000 gp)
Pyrotechnics
Stone shape (400 gp)

Find familiar produces a different set of possible familiars from the magic-user spell. Other variables of the spell are the same, however. Roll d20:

1-4	Black cat
5-8	Hoot owl
9-11	Crow
12-16	Garter snake
17	Special
18-20	None available this year

Special familiars depend on the alchemist's alignment: lawful good, a brownie or a blink dog; lawful neutral, pseudodragon; lawful evil, imp.

An alchemist's familiar does not add to his hit points or level. It can gain information the same way a magic-user's familiar can, and the alchemist has a telepathic link to it for the sake of communication. An alchemist with a familiar may add 5% to all of his chances to perform any task whatsoever. If the familiar is killed, the alchemist will be minus 5% on all tasks until a new familiar is gained.

Find plants allows the alchemist to find a living plant anywhere within one mile per effective level if he has a sample of any part of that plant. Direction will be pointed out without error for a period of one hour per effective level.

Fifth Level
Burning hands
Dispel magic (700 gp)
Explosive runes
Glyph of warding (paralyzation or blindness)
Magic missile (4 missiles)
Locate object (300 gp)
Polymorph other
Polymorph self
Telekinesis
Transmute rock to ore # (150 gp plus 10% of ore value)

Transmute rock to ore will turn ore-bearing rock into pure ore in any form the alchemist desires, "form" being powder, solid, etc., and not implying the final shape of the ore. The spell takes one hour to cast, and interrupting the casting will negate the spell completely. A magnitude of one ton of rock can be reduced to the ore within it via this spell. Worked rock will not be affected.

The archer

by Lenard Lakofka



From issue #45, January 1981

Those who are familiar with the Errol Flynn movie *Robin Hood* may recall a scene when he kills four or five men-at-arms with single arrow shots, all within one minute (I've timed some of the missile-firing melee scenes). We have all seen some movies in which the bow (usually the longbow) is fantastically accurate and deadly. This pre-conditioning, if you will, confuses many a new player of the D&D® or AD&D™ game. The novice might give up if the leader of a group of orcs shouts out to his troops, "Stand and deliver!" because the player has a fear of the bow. On the other hand, the party might refrain from missile fire for the opposite reason: Most monsters met in an encounter cannot be killed by a single arrow. Are, or were, archers really as good as they are sometimes portrayed to be?

In fact, an English longbowman could hit and kill a figure at a range of 400 yards! This was, however, the rare shot and not the rule. That fact is based on fire into a group of figures and rarely, if ever, was such a feat achieved by a single shot at a lone target. The maximum longbow range in the game is 21 inches, which equates to 630 feet outdoors — a mere 210 yards. How can this apparent inequity be taken care of? Well, it cannot without unbalancing the game. Remember that movement and spell range, to say nothing of spell casting time, is tied to selecting distances. If bow range is tampered with, it will throw off the other numbers. However, in the archer and archer-ranger subclass (described hereafter), some increase in range is allowed for strong characters.

A new NPC class: Archers and Archer-Rangers

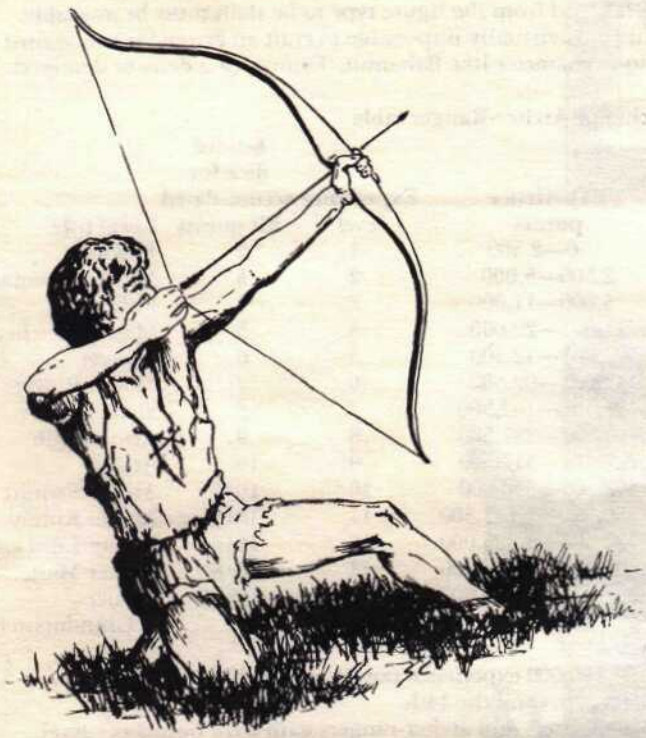
The principal attributes of an archer are strength and dexterity, both of which must be 15 or better. Intelligence. wisdom, and charisma must all be at least 6, and constitution at least 9. Archer-rangers require even higher intelligence, wisdom, and constitution — a minimum of 14 in each. Archers and archer-rangers whose strength and dexterity are both 16 or better gain 10% to earned experience.

While archers may be of any alignment, archer-rangers must be good, just as rangers.

Archers can be human, elf, half-elf, or half-orc, as well as some other humanoid races. Humanoids are limited in level as an archer as follows: Orcs can become 3rd-level archers, gnolls can become 5th-level archers, and hobgoblins can become 4th-level archers. Kobolds, goblins, dwarves, gnomes, and halflings cannot become archers. Only humans and helf-elves can become archer-rangers. Archer-rangers can be human or half-elf.

Archers and archer-rangers use 8-sided dice for determination of hit points. At first level, two 8-sided dice are thrown, just as for the ranger class. All archers add 2 hit points per level after the 9th level.

All archers may use a wide selection of armor, but the use of plate armor will negate an archer's "to hit" bonuses, and thus he will surely decline to use this type of armor. A shield can be carried, but obviously it must be set aside when arrows are fired.



Archers have a great selection of weapons available, but this selection is not as broad as that of a fighter. They may use, in addition to their long/composite/great bow, the following weapons: swords of any type, dagger, axes of any type, spear or javelin, darts, or scimitar. Archers rarely use blunt weapons like a mace, hammer, or flail. Archers do not use pole arms except for the throwing spear. It is very rare for an archer to use a short bow or any type of crossbow. Archers gain no bonuses to hit or damage when using these latter missile weapons.

Archers and archer-rangers have the same saving throws as fighters. They melee on the fighter table. All archers begin with only two weapons, a bow and almost always some type of sword, Thereafter they may add one weapon for every three levels attained, just as other fighting classes do. However, their non-proficiency penalty is -3. All archers can make only one hand-to-hand melee attack per round through the 8th level. At the 9th through 15th levels, they can strike three times in two rounds. They gain two attacks per round only at 16th level and higher. At 7th level and above, archers can fire three arrows per round instead of just two. All archers can employ those magical items usable by all classes plus many other items as well. A magic bow and/or a magic arrow operates at +1 in an archer's hands, over and above any magical bonus to hit and/or damage it may already have. However, elven archers do not gain this +1 to hit with a longbow because of their smaller-than-human size.

At 9th level, an archer can establish a freehold just as a fighter can (see Players Handbook, page 22). However, archer-rangers cannot build such a freehold (PH, page 25).

The following applies only to archer-rangers. In melee, archer-rangers gain +1 to damage vs. "giant class" creatures, just as rangers do. An archer-ranger is as stealthy as a ranger and is able to track like a ranger does. An archer-ranger attracts a body of 2-24 followers, just as a ranger does. However, archer-rangers only gain druid spells, except for some very specific magic-user spells outlined hereafter for both archer-rangers and archers. Druid spells are gained at the 8th level and follow the chart given for rangers. An archer-ranger does not gain any special advantage from non-written magic items pertaining to *clair-audience, clairvoyance, ESP,* and *telepathy,* such as a ranger can.

All archers can learn some specific magic-user spells, but to do this intelligence must be 9 or higher. When the spell is to be taught by a magic-user, the archer must check to see if he can learn it, as if he were a magic-user. Failure to succeed on this check forever negates that particular spell. Archers cannot read spells from scrolls in any case, and neither can they pen their own spells.

Archers may use particular spells beginning at the 7th level of ability. The number of spells usable and the list from which the archer may choose changes as the archer's level increases:

Level of archer	# of spells usable	Which spells possible
7th-8th	1	*Magic missile, shield*
9th-10th	2	*Strength, mirror image* plus above
11th-12th	3	*Flame arrow, protection from normal missiles* plus above
13th and up	4	*Enchanted weapon* (bows & arrows only) plus above

At 3rd level any archer can make arrows for his bow, assuming the proper raw material is obtained. He can craft a dozen arrows in an 8-hour day. At 5th level any archer can make a long, composite, or great bow. This process takes 9-14 days and also assumes proper materials are at hand. A crude bow that is -2 to hit and from which the archer gains no bonuses whatsoever can be crafted by an archer in less than an hour.

An archer's major attribute is an enhanced ability to hit and damage a target with bow and arrow. This bonus applies only if an archer is not wearing plate armor, as previously noted. He must be using a well-made bow and well-crafted arrows. The bonus applies to any target of human size, and may be further modified upward or downward depending on the target size and relative motion of archer and target (see preceding discussion). The bonuses to hit and to damage must be awarded at each level promotion of the archer. Remember also that a +1 bow is +2 in the hands of an archer, over and above any bonus given here. The same "extra +1" is true of arrows.

Archers use the range of "point blank" in addition to the short/medium/long ranges for most missiles. For an archer, point-blank range is from 10 to 50 feet. Other ranges remain the same. (Hereafter are given range changes for exceptionally strong characters, which may be used for archers at the DM's option.)

Note: The bonuses to hit/damage given below do *not* include the -2 and -5 adjustments to armor class which must always be applied at medium and long range, respectively.

	Bonus to hit/damage at the range given:							
Archer	Point-blank		Short		Medium		Long	
level	Hit	Dam.	Hit	Dam.	Hit	Dam.	Hit	Dam.
1	+1							
2	+1	+1	+1					
3	+2	+1	+1	+1				
4	+2	+2	+1	+1	+1			
5	+3	+2	+2	+1	+1	+1		
6	+3	+3	+2	+2	+1	+1	+1	
7	+4	+3	+3	+2	+2	+1	+1	
8	+4	+4	+3	+3	+2	+2	+1	+1
9	+5	+4	+4	+3	+3	+2	+2	+1
10	+5	+5	+4	+4	+3	+3	+2	+2
11	+6	+5	+5	+4	+4	+3	+2	+2
12	+6	+6	+5	+5	+4	+4	+3	+2
13	+7	+6	+6	+5	+5	+4	+3	+2
14 and up	+7	+7	+6	+6	+5	+5	+3	+3

No matter how well an archer is capable of shooting, a roll of 1 on the "to hit" die is always a miss. (Normal missile-firing troops always miss on a 1 or 2.) As an example of how to use the above chart, a 7th-level archer with a +1 bow firing a +2 arrow at point-blank range would have these bonuses to hit and damage: +1 for the bow and +1 more because an archer is firing it; plus +2 for the arrow and +1 more because an archer is firing it; plus +4 to hit due to skill and +3 to damage due to skill at point-blank range, for an overall bonus of +9 to hit and +8 to damage!

All archers, and optionally any trained figure with a long, composite, or great bow, can also do extra damage and gain greater accuracy through use of physical strength. This can only be accomplished by the use of specially made bows and arrows with a greater "pull." Normal bows and arrows cannot be used, nor can any short bows or any type of crossbow. Such a bow must be crafted by an archer, an archer-ranger, or an elf bowmaker who is at least 6th level as an archer or fighter. Proper "long arrows" must be crafted by an archer, an archer-ranger, or an elf fletcher of at least 4th level. Ordinary fletchers can only make normal arrows.

The strength bonuses apply to point-blank range and short range only. Full strength bonuses as given in the Players Handbook will apply; +3 to hit and +6 to damage is the maximum bonus allowed due to strength. *Girdles of strength* will not provide a further bonus for this purpose. At short range, the bonus to hit and damage due to strength is halved from the amount of the bonus at point-blank range (fractions are dropped). This bonus for strength is in addition to an archer's bonus for skill.

The strength of an archer or archer-ranger may also allow for an expansion of the long-range end of a bow's potential. Only specially made bows will give greater range. Only the top end of the long-range category is expanded. Medium range distance stays as given in the Players Handbook. Given below are ranges for each type of bow allowed to an archer. archer-ranger, or strong fighter, according to the strength of the character. Remember, the bow and arrows must be special.

Strength	Point-blank	Short	Medium	Long comp.	Long bow	Great bow
9-15	10-50	51-210	211-420	421-630	421-630	421-630
16				421-630	421-640	421-630
17				421-640	421-650	421-640
18		(all		421-640	421-660	421-650
18/01-50		ranges		421-650	421-670	421-660
18/51-75		in		421-650	421-680	421-660
18/76-90		feet)		421-660	421-690	421-660
18/91-99				421-660	421-700	421-660
18/00				421-670	421-720	421-660

Only archers and archer-rangers who reach 8th level or above can craft arrows that can later be magicked to become *arrows of slaying*. The magic must be accomplished by a magic-user with the following spells: *enchant an item, wish,* and *trap the soul.* Fresh blood from the figure type to be slain must be available. Thus, it is virtually impossible to craft an arrow for use against a unique character like Bahamut, Tiamat, or a deity or demigod.

Archer or Archer-Ranger table

Experience points	Experience level	8-sided dice for accumulated hit points	Level title
0—2,500	1	2	Bowman
2,500—5,000	2	3	Master Bowman
5,000—11,000	3	4	Fletcher
11,001—22,000	4	5	Master Fletcher
22,001—42,500	5	6	Bowyer
42,501—92,500	6	7	Master Bowyer
92,501—162,500	7	8	Sharpshooter
162,501—287,500	8	9	Arrowsmith
287,501—512,500	9	10	Archer
512,501—850,000	10	10+2	Archer Esquire
850,001—1,187,500	11	10+4	Archer Knight
1,187,501—1,525,000	12	10+6	Archer Lord
1,525,001—1,862,500	13	10+8	Archer Master
1,862,501—2,200,000	14	10+10	Archer Grandmaster

340,000 experience points per level for each additional level beyond the 14th.

Archers and archer-rangers gain 2 hit points per level after the 9th.

It is not uncommon for archer-rangers to have a double title, like Fletcher-Scout or Ranger-Archer. Note that the ranger class title is given first. Any individual might only state part of his title. Note that the experience points necessary for each level are the same for archer or for archer-ranger.

(By the way, Errol Flynn's *Robin Hood* was an Archer Grandmaster and not a thief of any type. Consider Flynn's statistics as follows: Str 16, Int 17, Wis 15, Dex 18, Con 18, Cha 17; 14th-level Archer Grandmaster; leather armor +2 for AC 6; HP 110; long sword +2, long bow +3.)

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